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No. 2989.

SATURDAY, FEBRUARY 7, 1885.

PRICE
THREEPENCE
REGISTERED AS A NEWSPAPER

ROYAL INSTITUTION OF GREAT BRITAIN,

Albemarle-street, Piccadilly, W.

G. JOHNSTONE STONEY, Esq., M.A. D.S.E. F.R.S., Vice-President of the Royal Dublin Society, will THIS DAY (SATURDAY), February 7, at Three o'clock, begin a Course of Three Lectures on the Scale on which Nature works and the Character of some of her Operations.

Subscription to this Course, Half-a-Guinea; to all the Courses in the Season, Two Guineas.

ROYAL ASIATIC SOCIETY.—MONDAY, Feb. 16,

4 P.M. Mr. M. I. WALHOUSE will read a Paper by the Rev. T. FOULKES, of Madras, 'On the Palmyra of Southern India.'

W. S. W. VAUX, Sec. R.A.S.

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MESSRS. CHRISTIE, MANSON & WOODS respectfully give notice that they will sell by AUCTION, at their Great Rooms, King-street, St. James's-square, on THURSDAY, February 12, at 1 o'clock precisely (by order of the Executors), the remaining WORKS in WATER-COLOURS of JOSEPH M. JOPLING, deceased, comprising about 150 finished Drawings of Portraits and Family Subjects—Views and Flower Pieces—Original Sketches published in Family Fair—Portraits in Crayons, and a large number of Sketches and Studies.

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MESSRS. CHRISTIE, MANSON & WOODS respectfully give notice that they will sell by AUCTION, at their Great Rooms, King-street, St. James's-square, on SATURDAY, February 14, at 1 o'clock precisely (by order of the Executors and by direction of the will), the VALUABLE COLLECTION of PICTURES by Old Masters of the Italian, Flemish, Dutch, and French Schools, formed by JOHN HARDING, Esq., deceased, forming a Soufflot, presented to James Edwards, Esq., by the late Queen of Naples, Marie Caroline, daughter of Empress Theresa, and sister of Marie Antoinette, subject 'Neptune's Grotto at Tivoli,' together with many other valuable and interesting relics, full particulars of which will appear in further Advertisements and Catalogues. There are also a small Collection of Coins and Medals, and a few Autographs.

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SATURDAY, FEBRUARY 7, 1885.

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LITERATURE

George Eliot's Life, as related in her Letters and Journals. Arranged and edited by her Husband, J. W. Cross. 3 vols. (Blackwood & Sons.)

(Second Notice.)

THE problem of George Eliot's life is to explain how a mind of so eminently a speculative turn should have shown the artistic impulse for creation so late in life and should have succeeded so eminently. The characteristics of her art show us the reverse of this difficulty. We have to reconcile her distinct power of realizing her characters with her equally marked capacity for what we may term moralizing them. A well-known example will illustrate the union, in this case the fusion, of the two modes of work. In the catastrophe of 'The Mill on the Floss' the novelist describes the mass of broken timber bearing down upon the brother and sister (physicists say the boat would always keep ahead). Tom sees it, cries, "It is coming, Maggie!" clasps her, and they meet their fate. For the artist who only wished to realize the scene this would suffice. But with George Eliot there is the equal need to "moralize" it, and so she continues: "The boat reappeared—but brother and sister had gone down in an embrace never to be parted: living through again in one supreme moment the days when they had clasped their little hands in love and roamed the daisied fields together." The beauty of this passage must not blind us to its inartistic, or rather extra-artistic, character. The emotions, æsthetic or moral, which the artist desired to produce by this reference to childhood's days ought to have been produced spontaneously by the catastrophe itself if the previous presentation of their childhood had been artistically effective. But it is George Eliot's peculiarity that she tries to bring into consciousness those feelings which her narrative ought to have produced by itself. She makes two attempts to produce her effect—by artistic presentation and by philosophic reflection. By so endeavouring she practically confesses the failure of her art to do its work unaided. But much of that failure consists in the nature of the work which she wished to do with her novels.

Before she had written any work of imagination, Lewes expressed his doubts

whether she had the power of dramatic presentation, though she might have "wit, description, and philosophy." As it turned out, she possessed the power of dramatic presentation in a very high degree; the breakfast at which Arthur Donnithorne did not confess to Parson Irwine, the last meeting between Dorothea and Rosamund, Tulliver's inscription in the family Bible, the appearance of Silas Marner at the Rainbow, Klesmer's visit to the Meyricks, may be instanced as examples of this. But the power of imaginative presentation, though it must have always existed, came to her late in life. It was most probably aroused by the attitude of moral defiance towards the world which her relations to Lewes had brought about. But there is also evidence in these volumes that the process of artistic assimilation was with her unusually slow, as she recognized in an interesting letter to Madame Bodichon:—

"I do wish much to see more of human life—how can one see enough in the short years one has to stay in the world? But I meant that at present my mind works with the most freedom and the keenest sense of poetry in my remotest past, and there are many strata to be worked through before I can begin to use, artistically, any material I may gather in the present. Curiously enough, *apropos* of your remark about 'Adam Bede,' there is much less 'out of my own life' in that book—i.e., the materials are much more a combination from imperfectly-known and widely-sundered elements than the 'Clerical Scenes.'"

But while her imagination was thus ruminating, as it were, her whole spiritual life was taken up with an entirely different order of interests. Beginning with that thirst of knowledge for its own sake which goes to make the great scholar, it was soon diverted into the two chief channels of intellectual interest which characterized her age—the decay of the older religious ideals and the growth of a scientific conception of the universe, including man. And with her these two branches of speculation were reconciled by her recognition of the facts of human emotion underlying both. The following passage from an instructive note on 'The Spanish Gypsy,' unfortunately too long to quote in its entirety, puts the germ of George Eliot's reconciliation of religion and science:—

"There is really no moral 'sanction' but this inward impulse. The will of God is the same thing as the will of other men, compelling us to work and avoid what they have seen to be harmful to social existence. Disjoined from any perceived good, the divine will is simply so much as we have ascertained of the facts of existence which compel obedience at our peril."

These facts which compel obedience are declared to be "the part which is played in the general human lot by hereditary conditions in the largest sense and the fact that what we call duty is entirely made up of such conditions." The scientific conception of law in human nature was combined by her with the moral or religious fact of duty. Besides this the Comtist view of society as an organism was translated into the ethical consideration of the radiation of good and evil deeds throughout society. The moral progress of the world would depend, according to her, upon the degree in which men's minds were trained to see the consequences of their egoistic impulses. In

an interesting correspondence with the Hon. Mrs. Ponsonby, where she sharply distinguishes her theory from the physical Positivism of Prof. Tyndall and others, she clearly puts this aspiration:—

"With regard to the pains and limitations of one's personal lot, I suppose there is not a single man, or woman, who has not more or less need of that stoical resignation which is often a hidden heroism, or who, in considering his or her past history, is not aware that it has been cruelly affected by the ignorant or selfish action of some fellow-being in a more or less close relation of life. And to my mind, there can be no stronger motive, than this perception, to an energetic effort that the lives nearest to us shall not suffer in a like manner from us."

It is impossible to say with what success she would have handled these views in the connected exposition of a philosophical work. As all the world now knows, she chose to expound them in the form of fiction, and determined to make the novel what history is said to be—philosophy teaching by example. At first she was not conscious of any such aim. When the 'Scenes' were completed she felt only "a deep satisfaction in having done a piece of faithful work that will perhaps remain like a primrose root in the hedgerow and gladden and chasten human hearts in years to come." Nor is there any hint of conscious motive in 'Adam Bede' and 'The Mill on the Floss,' her two greatest works. But immediately after the great success of 'Adam Bede' the sense of her responsibilities settled upon her with only too heavy pressure. She feels it her "vocation to speak to one's fellow men" and make her work "an instrument of culture." And henceforward this motive was conscious with her, and in each of her creations she looks round for some idea which the fiction shall embody. The process begins with 'Silas Marner,' which grew from "the merest millet-seed of thought." Of this she says: "It sets—or is intended to set—in a strong light the remedial influences of pure, natural human relations." And in 'Silas Marner' the balance between artistic creation and philosophic construction is most evenly held of all her books, of which it is in a way the quintessence. Henceforward, however, the philosophic interest is predominant, and her words are intended more to point a moral than to adorn a tale. 'Romola' has its moral summed up in the last words of the book, and in an elaborate letter to Mr. R. H. Hutton she avows her intention of expressing certain truths by the relations of Baldo and Baldassare, of Tito and his patrons, and seems to be chiefly interested in Romola herself as presenting a moral problem. The elaborate note on 'The Spanish Gypsy' before referred to gives the *motif* of the work as the clashing of individual desires and hereditary claims. 'Middlemarch,' as its Proem states, is a contribution towards the woman question, though its scale happily caused it to overflow into a study of provincial life. 'Deronda' was intended to ennoble Judaism in the estimation of Christians and of Jews, and it would almost seem from a letter to Prof. Kaufmann, couched in extravagant terms, that the only object in introducing Grandcourt and Gwendolen was to contrast Christian society with Jewish family life, to the disadvantage of the former. In all these later works the novel in George Eliot's hand had become the

Tendenz-roman, not alone the philosophic novel, as Mr. Shorthouse, for example, conceives it, but philosophy in the form of the novel.

It is not our intention to discuss here the artistic value of the *Tendenz-roman*. The function of criticism is to classify and analyze much more than to judge. Its artistic limitations are obvious: with the whole field of life before it, the *Tendenz-roman* has to confine itself to its *Tendenz*. Its artistic value is dependent in large measure on its philosophic truth. The temptation to philosophize formally has its dangers, as George Eliot recognized when she wrote to Mr. Blackwood that she is in danger of refining where novel-readers only think of skipping. But the point that comes out with most fullness in this 'Life' is the high function which such writing must claim for itself, "the high responsibilities of literature that undertakes to represent life." The following catena of passages from the book before us will show the sacredness which attached to George Eliot's calling as she viewed its functions:—

"My function is that of the *æsthetic*, not the doctrinal teacher—the rousing of the nobler emotions, which make mankind desire the social right, not the prescribing of special measures, concerning which the artistic mind, however strongly moved by social sympathy, is often not the best judge. It is one thing to feel keenly for one's fellow-being; another to say, 'This step, and this alone, will be the best to take for the removal of particular calamities.'"

"The things you tell me are just such as I need to know—I mean about the help my book is to the people who read it. The weight of my future life,—the self-questioning whether my nature will be able to meet the heavy demands upon it, both of personal duty and intellectual production,—presses upon me almost continually in a way that prevents me even from tasting the quiet joy I might have in the *work done*."

"I think æsthetic teaching is the highest of all teaching, because it deals with life in its highest complexity. But if it ceases to be purely æsthetic—if it lapses anywhere from the picture to the diagram—it becomes the most offensive of all teaching."

This lofty sense of the sacredness of her calling may in some measure account for the sensitiveness which she showed towards adverse criticism. When a writer is advocating a doctrine it is natural that he should be disappointed if his views are not even seen. And certainly by couching her opinions in the form of novels George Eliot did her best to withhold them from all but the most thoughtful. Hence a continual feeling—often expressed in her diary—that her efforts had been vain, a "horrible scepticism" as to the effectiveness of her work. Lewes used to keep from her all critical notices except those that were favourable. We ourselves are considered to have given "the best literary critique of 'The Spanish Gypsy,'" while, on the other hand, certain expressions in a letter to Mr. Chas. Lewes show that our review of 'Theophrastus Such' displeased her. And, indeed, as was but natural, she got to know of most unfavourable criticisms, notwithstanding all her contempt for "damnatory praise from ignorant journalists." Her answers to those criticisms are often of interest; thus she informs one of her correspondents that there is not one thing put into Mrs. Poyser's mouth that is due to memory. If so, it is curious that she should make Parson Irwine say of one

of them that it is as good as a fable of Æsop. So, too, we learn that there is not a single portrait in 'Adam Bede'—a statement that depends very much on the exact meaning to be attached to the term "portrait." This excessive sensibility is seen at its maximum intensity in connexion with the imposture attempted by Mr. Liggins of Nuneaton. One would have thought that a woman possessed of such powers of humour would have been more impressed by the ridiculous than by the serious aspect of the incident. But George Eliot returns again and again to the subject in a tone of sincere annoyance.

And finally, the predominance of the philosophic over the artistic spirit in George Eliot has tended to make these volumes, containing the record of her private life, rather dull and—dare we say it?—common-place. She was a great woman, but this is not a great book. Like all thinkers, she tended to weave a web of theory between herself and life, and seemed to reserve all her humour and liveliness for her books. It is possible that Mr. Cross has created this impression by an ill-judged excision of anything that does not display his wife on the stilts of philosophy and ethics. But as he claims vivacity as one of her prominent qualities, it is more likely that it did not display itself in her letter-writing. And the tendency to abstract theorizing has removed from these volumes almost all personal traits of the many distinguished men and women with whom George Eliot came in contact. Even the personal details of her own life had, for the most part, been discounted in the articles that appeared after her death. What we chiefly notice are some of her literary opinions and prejudices. Byron was the most vulgar-minded genius that ever lived, the 'Iliad' is a semi-savage poem, 'Père Goriot' a hateful book (*i.e.*, has no *Tendenz*), the 'Origin of Species' will not produce much effect because ill arranged, but expresses the adhesion of a well-known naturalist (this on the appearance of the book). Before the 'Vie de Jésus' she felt more kinship with Renan than with any other contemporary writer, but afterwards she gives up her high estimate of Renan. At times we may see bits of the novels in the making. Overbeck at Rome clearly suggested Neumann in 'Middlemarch,' Mr. Frederic Harrison seems to have suggested the 'Legend of Jubal' and supplied the legal technicalities of 'Felix Holt.' We may catch the origin of the opening scene of 'Deronda' in the girl gambler described here (iii. 171). A sensible letter to Mrs. Beecher Stowe on spiritualism may be recommended to the notice of the Society for Psychical Research. Mr. Cross has given with admirable taste a few Boswellisms. His wife told him that 'Romola' found her young and left her old. The interview between Dorothea and Rosamund was written off in a fever of excitement, and stands now as at first written. But these items of interest are few and far between, and the book as a whole might more easily be the record of a *savant* than of a literary artist. In every way the total impression is sad and sombre. And so we lay down these volumes with the impression of a life disfigured by one great lapse that overshadowed it to the end, but ennobled by high gifts devoted with self-

denying thoroughness to a lofty conception of the function of the depicter of human life. The novelist's art has never been made so sacramental as by George Eliot.

English Sacred Lyrics. (Kegan Paul, Trench & Co.)

Annus Sanctus: Hymns of the Church for the Ecclesiastical Year. Selected and arranged by Orby Shipley. (Burns & Oates.)

It is not easy to compile an anthology of English sacred lyrics, for though there is an abundance and superabundance of devotional verse, there is little sacred poetry. The most popular collection of sacred poems is 'The Christian Year,' which is followed, *longo intervallo*, by 'The Temple'; but there are those to whom one lyric of Henry Vaughan is worth half 'The Temple' or the whole of 'The Christian Year.' More space is given to Dr. Watts than to Henry Vaughan by the anonymous editor of 'English Sacred Lyrics.' Five poems of Keble are quoted, while Crashaw is represented by two short pieces. No doubt it is difficult to select from Crashaw, whose violent conceits and voluptuous ecstasies repel the ordinary reader; but it is hard to see why Henry Vaughan has not been more liberally treated. Robert Southwell is well represented, and justice is done to Donne. Wither's rocking hymn, "Sweet baby, sleep; what ails my dear?" is given in full. Like so many of Wither's poems, it is too long; but it is the best of his sacred pieces. In spite of Pope's sneer, Quarles still has his admirers, who will be glad to see that he is not forgotten in the present collection. Three quaint poems by Patrick Carey will be new to most readers. Carey's poems were edited in 1820 (from a manuscript dated 1651) by Sir Walter Scott, who pronounced the author to be "as stanch a Cavalier and nearly as good a poet as the celebrated Col. Lovelace." We quote a couple of stanzas (p. 107):—

I took the honey from the bee;
On the bag these words were seen,
More sweet than this
Perchance nought is,
Yet gall it might have been:
If God it should so please,
He could still make it such with ease;
And as well gall to honey change can he:
This learnt I of the bee.

I touched and liked the down of the swan;
But felt these words there writ,
Bristles, thorns, here
I soon should bear,
Did God ordain but it;
If my down to thy touch
Seem soft and smooth, God made it such;
Give more, or take all this away, he can;
This was I taught by the swan.

Norris of Pemberton occasionally succeeds in being really impressive, as in the first stanza of the poem entitled 'The Prospect' (p. 113):—

What a strange moment will that be,
My soul, how full of curiosity,
When winged, and ready for thy eternal flight,
On the utmost edges of thy tottering clay,
Hovering and wishing longer stay,
Thou shalt advance and have eternity in sight!
When just about to try that unknown sea,
What a strange moment will that be!

The editor ought to have spared his readers "Vital spark of heavenly flame," and they would not have lamented the absence of "Rock of Ages, cleft for me." There are

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too many hymns in the collection, though the editor thinks it necessary to explain in the introduction why more have not been included. But even as it is it contains too much verse and too little poetry.

In his interesting preface to 'Annus Sanctus' the editor frankly says that "whether or not, in such a book as this, poetical talent be superadded to the gift of faith is a point of secondary moment." The book is intended in the first place for "spiritual reading," and secondly as

"a storehouse for the ingathering and preservation of much valuable hymnological labour, which from the lapse of time is in actual danger of being forgotten, and from the decay of books is in danger of being entirely lost."

Mr. Shipley has devoted much time and trouble to the study of early Catholic hymnology, and he has been successful in making some curious discoveries. In the seventeenth century there appeared three distinct English versions of the Breviary hymns. They were published in a devotional work entitled 'The Primer, or Office of the Blessed Virgin Mary in English.' The first version appeared in 1604, the second in 1619, and the third in 1685. A fourth version followed in 1706. Mr. Shipley points out that about a score of the Vesper hymns of the Primer of 1619 are included among the "Divine Poems" in the posthumous works of William Drummond of Hawthornden. It is in the highest degree improbable that the Catholic printer, John Heigham, of St. Omer, should have employed a Scotch Protestant to translate these hymns; and it is reasonable to accept the editor's view that Drummond, "a man whose library contained ascetical and other Catholic books," made transcripts of the hymns in question, which transcripts, falling into the hands of the editor of the posthumous volume, were issued as Drummond's genuine productions. The Primer of 1706 is a very rare book, and Mr. Shipley was long unable to discover a copy. At length his inquiries were successful, and on examining the precious volume he found that it contained

"not only some of the translations traditionally and rightly held to be Dryden's, and the three hymns printed by Sir Walter Scott, but also the Breviary hymns for Vespers, Matins, Lauds, and other canonical hours, with other hymns—notably the 'Dies Ire,' in all probability wrongly attributed to Lord Roscommon—commonly used in England at the date of translation."

When Scott included in his edition of Dryden the 'Te Deum,' the 'Veni Creator,' and the hymn for St. John's Eve, he gave these hymns from MS., and was not aware that they had been printed before. "Popular Catholic tradition," says Mr. Shipley,

"assigns to Dryden the authorship of several versions of the Hymns of the Church.....In the case of more than one hymn, tradition—written or handed down in religious houses—asserts that the version was made in fulfilment of an imposed penance: and this, under the circumstances of the author and his life and works, is no improbability. Indeed, it is not improbable that two other elements in the argument were self-inflicted by the popular poet and dramatist, as he drew towards his end and devoted his later efforts to the service of the Church—viz., the anonymity with which the hymns were printed, and their non-publication during the author's lifetime."

It is Mr. Shipley's opinion that all the hymns—about two hundred—in the 1706

Primer are from Dryden's hand. In the preface he merely indicates briefly the evidence on which he grounds this decision, but in a pamphlet recently issued he has drawn up a full statement of his views.

Texte und Untersuchungen zur Geschichte der Altchristlichen Literatur.—II. Band, Heft I., II. *Lehre der Zwölf Apostel.* Nebst Untersuchungen zur ältesten Geschichte der Kirchenfassung und des Kirchenrechts von Adolf Harnack. (Williams & Norgate.)

The Teaching of the Twelve Apostles. A Translation, with Notes and Excursus, illustrative of the 'Teaching' and the Greek Text, by Canon Spence, M.A. (Nisbet.)

THE newly discovered treatise called 'The Teaching of the Twelve Apostles,' to which we directed the attention of our readers in a former number of the *Athenæum*, has been studied by Prof. Harnack with great care, and the results of his labours are embodied in the publication whose title stands at the head of this article. Besides the Greek text with a German translation, the quotations in the treatise from the New Testament, and two indices of Greek words and phrases, 288 pages of prolegomena are given, in which all particulars relating to the work are discussed at length with a minute care that leaves little to be desired. The contents of this part are the history of the *Διδαχὴ* in the Church and its transmission in the Constantinopolitan MS.; the title, address, and object of the work; its arrangement and contents; the sources; the state and organization of the Church, with the time and place of the *Διδαχὴ*; its redactions and their history in ecclesiastical literature; the *Διδαχὴ* and the Waldensians; with a fragment preserved in an old Latin translation discovered by Von Gebhardt. Over this wide field the critic ranges with ample knowledge and research.

The numerous notes placed under the Greek text are usually pertinent and satisfactory, evincing a knowledge of early Christian writers seldom equalled. We can do little more than point to the notes at vii. 3, where attention is drawn to the oldest testimony for sprinkling in baptism; at viii. 2, where the variations between the Lord's Prayer as given by Matthew and the treatise are minutely described; at ix. 2, where the cup is mentioned before the bread, after Luke xxii. 14, &c., and the meaning of "the holy vine of David" puzzles the reader; at x. 6, where Harnack defends the reading "Hosanna to the God of David," but unsuccessfully, for Bryennius is right in editing "son" instead of "God"; at xi. 11, where the obscure phrase "wordly mystery of the church" is referred to marriage, which is more than doubtful; at xv. 1-2, respecting the officers of the Church, where the editor's lucubrations have but a slight basis; and to the excellent note under xvi. 6. The text is better edited than it is by Bryennius or Wünsche, with fuller and more critical notes.

Among the various topics discussed in the prolegomena not the least important is the sources of the treatise. Here the critic's opinion is commonly correct. The quotations made by the author of the *Διδαχὴ* from the Old Testament are but two; those from the New are designated as from "the Gospel." What is meant by "the Gospel" or "the Gospel of the Lord"? Harnack

supposes that the writer used a Matthew-gospel enlarged by Luke's, identical, perhaps, with the so-called "Gospel according to the Egyptians." This is very doubtful. But it is clear that there is no citation from the fourth Gospel, nor does any mark of acquaintance with it appear in the document. It is equally certain that no New Testament canon existed at the time. The only authorities are the Old Testament and the Gospel, the latter not necessarily a single gospel, much less that of Mark, which is often said to be the oldest and most genuine. The date of the treatise is put by Harnack between 135 and 165, the first being the most probable. The place of its origin he supposes to be Egypt, which is unlikely. The critic relegates to the same country the Barnabas epistle, which is much used in the *Διδαχὴ*, the Second Epistle of St. Peter, and that of St. Jude.

Besides the Old Testament and portions of the New, a chief source was the Epistle of Barnabas. The proofs of this are so patent that no reader can mistake them. The Shepherd of Hermas was also used, but sparingly. On these points Harnack's observations are correct. The dependence of the seventh book of the Apostolic Constitutions is excellently shown in pp. 170-92 of the prolegomena, which are followed by a long account of the relation of the *Διδαχὴ* to the remarkable work called 'The Ecclesiastical Canons,' or by Hilgenfeld 'Duse Vise vel Judicium Petri,' for the text of which much has been done by Bickell, Lagarde, and especially Kravutsky. Harnack also attempts to prove that the interpolators of the Apostolic Constitutions (*Διδασκαλία*), the *Διδαχὴ*, and the Ignatian epistles are one and the same. Here he evinces ingenuity in conjecture, and is confident of his result.

The professor devotes considerable space to the indications in the treatise of various ranks and officers in the early days of Christianity—apostles, prophets, teachers, bishops, and deacons, all of whom are minutely described by means of the *Διδαχὴ* and early writers, including the New Testament, especially the pastoral epistles. The constitution of the churches in the first half of the second century, their leaders and prominent persons, their relations to one another and the whole Church, as also their particular functions, are of great interest to the student of ecclesiastical history. Was the organization of the Christian Church at this time uniform and settled, or was it in a state of transition? Harnack's speculations on this wide subject have an air of plausibility and nothing more. They do not commend themselves to an unbiased judgment. His threefold organization of the oldest churches, and especially what he says about bishops and deacons, must be rejected.

In the course of the discussion respecting the organization of the churches we meet with a note (22, pp. 106-109) which deserves special attention from its intrinsic value. During the process of canonizing the New Testament writings it was not unusual to attach the names of apostles to some that could not claim such authorship, as also to make alterations in the beginning and end of those writings. Here Harnack coincides with Overbeck and other well-known critics.

The work of this laborious scholar to which

we have directed the reader gathers much matter around a small and by no means important treatise of the second century. He almost obscures the *Διδαχή* with a mass of details. But all have a relation to the basis and are treated with conscientious care. The professor's ability lies in the accumulation of particulars and their clear enunciation, not in the deduction of a general principle or the seizing of salient points from which to draw an all-embracing conclusion. At home in the editing of ancient texts, he cannot be trusted when he begins to generalize. The dogmatic spirit he shows towards other scholars is happily less apparent in the present book, and will probably disappear with the advance of years.

Canon Spence's treatise contains an English translation with notes, nine short excursus, and the Greek text. Its character differs from Harnack's work. More popular, less scientific, less scholarly, it is adapted to a larger circle of readers. The compilation, which has been made industriously, exalts the original sufficiently; but the evidences it gives of critical ability as well as of wide and accurate knowledge are scanty. Although the Canon has used the editions of Bryennius and Harnack, not to speak of Wünsche's, he has not benefited much by them, nor has he followed their views in matters of importance.

The theories about the date of the original work, the locality in which it was written and the writer himself, about its use of New Testament books, the nature and date of Ignatius's letters, with many other details, are probably erroneous, and show that the Canon is but superficially acquainted with the Christian literature of the first and second centuries. It is not enough in these days to quote what Mr. Wordsworth, Archdeacon Farrar, Dean Plumptre, or Bishop Lightfoot has said—the results of sober criticism stand above apologetics.

It is curious to find Canon Spence dating the 'Teaching' in the last quarter of the first century, during the life of the Apostle St. John. He assumes that the Ignatian letters were written by the saint about A.D. 106, that 'The Testaments of the Twelve Patriarchs' were written in the first half of the second century, and that the letter to Diognetus belongs to the early years of the same era. Although it is tolerably certain that the author of the 'Teaching' used Barnabas and Hermas, the Canon seems to favour an improbable guess of Dr. Wordsworth's that they all drew from an oral source, possibly a catechism. The hypothesis that the aged Symeon, son of Cleopas, ruler of the Pella community, composed the 'Teaching,' borders on the absurd.

The difficult passage in chapter xi. 11, where the true prophet is spoken of as *ποιῶν εἰς μυστήριον κορυμνὸν ἐκκλησίας*, is wrongly translated, "who summons assemblies for the purpose of showing an earthly mystery"; and the interpretation founded upon this rendering must be rejected. In xvi. 6, *πρῶτον σημεῖον ἐκπαίδεως ἐν οὐραῖω*, the translation, "first the sign of a soaring forth in heaven," conveys a wrong sense. The unfolding or opening of heaven is meant, not the soaring up into the air of the living.

The Canon's contribution to the knowledge of the 'Didache' cannot take a high place in the estimation of critics. Doctrinal pre-

possessions bring much into the old document and see more in it than it has. But Canon Spence writes in a fair spirit, and has doubtless done what he could to interpret a favourite document of his, which he thinks even the Apostle John may have read.

History of the Parsis. By Dosabhai Framji Karaka, C.S.I. 2 vols. With Illustrations. (Macmillan & Co.)

THE Parsis occupy in India a place somewhat similar to that of the Jews in Europe. The smallness of their numbers, the distinctiveness of their religion, and the pride shown in keeping themselves apart and preserving their exclusiveness, strengthen the resemblance arising from their devotion to trade and their success in its pursuit. The Parsis deserve a history, and it is only appropriate that it should be written by one of themselves. Mr. Dosabhai Framji, a member of the uncovenanted civil service of Bombay and one of the magistrates in that city, has accomplished the task in a conscientious and creditable manner. He sketches briefly the history of the early Persians, the flight of those who survived the Arab conquest, and the settlement of the first Parsis on the shores of Gujarat. It was not until the middle of the seventeenth century, very shortly before the transfer of the place to Charles II. as the dowry of Catherine of Braganza, that the Parsis began to establish themselves at Bombay. While the bulk of them fled to India others remained in Persia, where their descendants still live under the Mohammedans in a state that appears worse by contrast with the fortunate position of their kinsmen in British India. It is to the credit of the latter that in their days of prosperity they did not forget their less fortunate countrymen, and one of the best passages in Mr. Dosabhai Framji's book is his description of the successful efforts made by the Bombay Parsis to obtain the repeal of the "jazia" tax by the Shah. However, the most generally interesting chapters are those referring to the manners, customs, and internal government of the Parsi community. Among characteristic passages evincing a singular combination of the practical and the superstitious, perhaps none is more striking than the following:—

"As soon as a woman is seized with the pains of labour a correctly set watch or clock is assigned to the care of a member of the family, whose duty it is to note down the exact time, even to a second, when the child comes into the world. . . . On the night of the sixth day a curious practice obtains, founded on superstition. Near the girl's bed is placed a tray containing a sheet of blank paper, ink, pen, a cocoa nut, and red powder, for the intended service of the goddess who presides over the destiny of the child, and who is supposed to determine its good luck. It is a common notion that the child's destiny is fixed on the sixth night from the day of birth. On the following morning when the paper is scrutinized, of course no writing is visible as to the child's fate; but the anxious parents console themselves with the happy idea that the writing is invisible, and that the 'book of fate is sealed.'"

The author gives very detailed accounts of the principal ceremonies observed by the Parsis, of which the investiture with the sacred "sudra" and "kusti" is the most important:—

"The 'sudra,' which is always worn next to the skin, is made of fine linen gauze or net, while the 'kusti' is a thin woollen cord or cincture of seventy-two threads; these threads represent the seventy-two 'has' or chapters of the sacred book of the Parsis, called 'Yazashne.' The 'sudra' means 'the garment of the good and beneficial way.' The 'kusti' is passed round the waist three times and tied with four knots, two in front and two behind, during the chanting of a short hymn. At the first knot the person says, 'There is only one God, and no other is to be compared with him'; at the second, 'The religion given by Zoroaster is true'; at the third, 'Zoroaster is the true Prophet, who derived his mission from God'; and at the fourth and last, 'Perform good actions, and abstain from evil ones.'"

Nor are the ceremonies of marriage and burial which are common to humanity less full of details that mark out the Parsis as being distinct from the rest of Indian peoples. For them the reader must be referred to the pages of the work itself, where he will find not merely a very full description of those *dokhmas*, or towers of silence, which stand to the Parsis in place of the cemeteries of Western nations, but also a vigorous defence of that practice of exposing their dead to the birds of the air which has brought down upon the Parsis some obloquy.

The Parsis owe their present position in Western India to their having seized the advantages to be derived from education, and also to the increased opportunities of commerce provided by the extension of English rule. This fact explains the social prominence to which the Parsis have attained, and few will dispute that it has been deserved if they will turn to the first two chapters of Mr. Dosabhai's second volume, wherein he sketches the careers of the distinguished Parsis of Gujarat and Bombay. These 150 pages will necessarily be more interesting to Bombay readers than to English, but the careers of Ardeshir, the Lavji family of shipbuilders, and Sir Jamshedji Jijiboy will repay perusal.

As a Parsi the author is naturally proud of having done for his race what nobody else had done, and what—now that he has accomplished it—no one else is likely to attempt; and it is evident that he has spared neither trouble nor expense in drawing up a permanent record of his community. Among the merits of this work must be named a copious index of subjects.

The University of Cambridge from the Royal Injunctions of 1535 to the Accession of Charles I. By James Bass Mullinger, M.A. (Cambridge, University Press.)

MORE than ten years have passed since the first volume of Mr. Mullinger's history of the University of Cambridge was published, but it would be ungracious to complain of the delay that has attended the appearance of its fellow. Mr. Mullinger has made good use of his time; and if his new book is not free from the faults of its predecessor, it has all its virtues, and this is no slight praise. The author has gathered his materials with his old care, only his grasp of the relative significance of his facts is now surer and his judgment more independent. He is less of a compiler and more of an historian. He is evidently also more at ease in the period which he has now reached in the annals of his university. In treating of the Middle

Ages he was obliged to make many concessions to the credit of the sister university. The meagre outline of the early history of Cambridge had to be filled in by all sorts of details—of however doubtful relevance—drawn from the general history of learning, whether at Paris, or Cologne, or Bologna. Now, on the contrary, Mr. Mullinger is able to dwell with pardonable pride on the fact that throughout the struggles of the first half of the sixteenth century Cambridge was consistently the promoter of the modern current of thought both in learning and in religion, while Oxford, except at the very first, was as consistently—has she altogether lost the character now?—the advocate of effete and reactionary views. The part taken by Cambridge in the formation of the Puritan party does not, perhaps, so clearly redound to her honour as a home of learning, but Mr. Mullinger is still able to point with justice to “the larger share which Cambridge, as compared with Oxford, at this period [1599] unquestionably possessed in the national regard” (p. 370). He, indeed, is nothing if not a Cambridge man and a Johnian. “It is a fact,” he says,

“which Cambridge may regard with just pride, that although Wolsey at the foundation of Cardinal College deemed it for the advantage of the society that it should be largely composed of Cambridge men, not a single Oxford name appears on the list of the original foundation of Trinity. On the other hand, it is a fact which Trinity can admit without humiliation, that, with the design that the college should from the first include a due proportion of the best talent of the University, not a few of its first members were from St. John's. To St. John's, Trinity was indebted not only for its first three masters, but also for three of the best Greek scholars then to be found in Cambridge.”

But it would be difficult even for a Johnian—and a Johnian who delights to trace back to the year 1573 the “time-honoured *sobriquet*” of his college—to exaggerate the importance of an establishment at which Cheke, Ascham, and William Cecil were lecturers together at the same time. Mr. Mullinger, however, is far from disguising the truth that the successive reforms which fell upon Cambridge, from the Injunctions of Cromwell to the statutes of Elizabeth, were of very dubious value to the interests of learning. The characteristic of the earlier part of the century had been the encouragement of the study of Greek, and the visitors of Edward VI. had substituted mathematics for grammar in the ordinary undergraduate course. In the statutes of Elizabeth the latter subject was altogether omitted, its place being taken by rhetoric.

“The compends of Hermogenes—the same manuals that the Gallic youth were conning over in the imperial schools of Treves, Autun, and Bordeaux, when the armies of Clodion and Clovis overthrew the remnants of the Roman power—the ‘Institutes’ of Quintilian, and the oratorical treatises of Cicero, are the only sources named in the Elizabethan statute”;

and these, it may be added, are named only as alternative sources. As for Greek,

“when John Bois entered at St. John's College in 1580, the knowledge of the language in the former home of Ascham and Cheke had become almost extinct”;

and the final blow was given to its study when, Greek being “not included in the

undergraduate's course of study, but reserved for the course preparatory for the degree of M.A.,” a decree was passed in 1608 removing the obligation of residence for the latter degree. It was clearly hopeless to expect men to lecture on the language when their presumed hearers were carrying on, or not carrying on, their studies away in the country.

As a matter of fact this decree did but recognize a state of things which had come into existence mainly since the time of Henry VIII., but which was now universally prevalent. The bulk of graduates, who neither held nor aspired to fellowships, had practically “ceased to look forward to ever proceeding to their master of arts degree”; and no doubt the University was glad to offer any inducement, by virtually abolishing residence and limiting the necessary “acts” to almost a formality, to attract some bachelors at least to pay the fees of the higher degree. This consideration Mr. Mullinger does not appear to have noticed. He describes, however, carefully the gradual change in the social state of the University which left no room for a class of graduate students; he is, indeed, so sensible of the loss to Cambridge, that he counts this among the facts which go “not a little way towards justifying the assertion of Huber that” up to the time of Edward VI.

“the Reformation had inflicted on both Oxford and Cambridge ‘only injury, both outward and inward.’ Nor were the evils and abuses which form the subjects of complaint of that merely temporary character which might enable us to look upon them as consequences inseparable from a period of revolution and disorganization. On the contrary, they constitute for the most part the very features which throughout the century and long after that time represent the influences that most seriously prejudiced the interests of learning at both the universities.”

Still, there can be no doubt that it was the mere love of pulling to pieces and reconstructing in an arbitrary way that had most to do with the failure of Oxford and Cambridge to realize their rich promise of the early years of the sixteenth century. No institution, however successfully it was going on, could be left in quiet for many years. Royal commissions were being constantly sent down to inquire and make their arrangements; and commissions were questionable friends to the real interests of universities. It is significant that although Cambridge was far less closely attached to the old faith than Oxford was, even at Cambridge the reign of Queen Mary was marked by a distinct increase in the number of graduations, and that this number was reduced by more than a quarter in the academical year which saw the accession of Queen Elizabeth. A good example of the meddlesome activity that had come into vogue is furnished by the attempts made—in this case without effect—to found a school of civil law at Cambridge. The Regius Professorship of Civil Law had been established in 1540 and endowed with a salary of 40*l.* a year, the value of which may be judged by the fact that it was more than double the income of the Master of St. John's. Nine years later the royal commissioners were “instructed, after the precedent set in the foundation of Trinity, to dissolve one or more of the existing colleges and ‘to found and erect a college of civil law’ out of the proceeds.

Trinity Hall and Clare Hall were now the devoted corporations. Mr. Mullinger tells what followed:—

“In a letter written by Rogers on the 15th of May, we have his first circumstantial report. No opposition is anticipated on the part of Trinity Hall. ‘All the fellows there,’ he writes, ‘are well contented to the knitting of their howse and Clare Hall together, and take it to be, as it is in deed, a great furtherance to their studie and proceeding in the lawes.’ It was otherwise, however, at Clare Hall. The master and fellows of that ancient and religious house were all theologians, and felt but little disposed to see their students in divinity compelled to give place to civilians. Something, moreover, of the old hostility between the two schools..... still prevailed in the University; while it is probable that neither Ridley nor any of the members of Clare fully understood the far more defensible ground on which the advocates of the study of the civil law now rested their claims, or the far more rational method in which the study itself was pursued. Already, at the previous Sturbridge fair, rumours of the impending dissolution had reached the ears of the society, and they had sought to forestall the commissioners and to protect their own interest by conduct exactly resembling that of the monastic bodies. They had agreed to sell the college plate and to divide the proceeds among themselves. ‘Since the Visitors coming to Cambridge,’ writes Rogers, ‘their library hath been utterly spoiled, not a book left saving a few old law books and certain other worthe nothing. All the Doctors with many goodlie books gone to the value as is esteemed of 15*l.* or thereabouts.’ The plate and ‘trinkets abroad in the house’ had been conveyed away so fast, that he expresses his belief that ‘unless thei be kept under lock and key clene from them there will not be one dishe nor any thing els left within these two daies.’ As regarded the surrender of the house itself, they had but one phrase, *Neque do, neque repugno*,—they recognized the royal authority, but they pleaded the obligation of their fellowship oath.”

The fellows clearly were intractable. Ridley did his best to help them, but afterwards had to give way. The Master of Clare was superseded, but in the end, when the resistance of the Hall seemed on the point of being overcome, “the proposed scheme of amalgamation was silently abandoned.” The fellows had won the day.

We have referred to the gradual decay of the custom of the younger graduates remaining resident at Cambridge, a decay which was coincident with the extinction of hostels—what may be termed the unattached element in the University. The tendency of the place was to become more aristocratic; the sons of noble and rich men flocked to it; it was ceasing to be, as it had been, the almost exclusive resort of candidates for orders. Poorer scholars were there still, it is true; but these, whether or not they held sizarsships or subsizarships, really acted as “fags” to their wealthier fellow students. The result of the whole set of changes was that the constitution of the University itself lost its democratic complexion. All through the latter part of the sixteenth century we find the heads of houses slowly growing in power. In 1570 they were given the right of nominating two candidates for the vice-chancellorship (from whom one was to be elected by the regent masters) and a preponderant voice in the selection of the “caput” or council of the University. They gained also the power of veto in their own colleges. Dr. Caius treated the fellows of the college which he had refounded

with singular harshness: "He not only involved them in lawsuits which emptied their slender purses, but visited them with personal castigations, and even incarcerated them in the stocks." The heads of houses, indeed, grew so strong that they nearly succeeded in 1614 in monopolizing the parliamentary franchise, just as many other close corporations had done, and were only frustrated by the intervention of the Chancellor himself.

Mr. Mullinger has brought together an extraordinary mass of materials for the university history of the sixteenth century. We regret that we cannot follow him into his valuable examination of the careers of such men as Parker, Whitgift, and Cartwright, and we should have liked to have given at length the fine study he has made of the character and position of some less well-known men, such as Andrew Perne, Master of Peterhouse. The main drawback to the interest of Mr. Mullinger's book is caused by the very breadth of his view and the multiplicity of his illustrations. He has chosen to treat his own university in close connexion with every other university that came into existence or prominence during his period. He dwells upon the studies or the statutes of one and then the other with such minuteness that we are in danger of forgetting the main subject on which our attention ought to be fixed. His very exhaustiveness (witness his elaborate researches in the history of stage plays at the University) gives an air of desultoriness, and we have often to turn back again and again in order to gather up the threads of a narrative which a more skilful writer would never have left out of sight. The book, however, has an admirable index. We wish it had occurred to the author to place a date wherever practicable at the head of the margin of each page.

NOVELS OF THE WEEK.

Royal Favour. By A. S. C. Wallis. Translated from the Dutch by E. J. Irving. 3 vols. (Sonnenschein & Co.)

Some One Else. By B. M. Croker. 3 vols. (Sampson Low & Co.)

Colville of the Guards. By the Author of "The Romance of War." 3 vols. (Hurst & Blackett.)

Ichabod. By Bertha Thomas. 3 vols. (Fisher Unwin.)

Souls and Cities. By the Author of "The Cheveley Novels." (Kent & Co.)

THE assurance which Mr. Irving gives in the preface to his translation of 'Royal Favour,' that Miss Wallis's new novel is considerably shorter and less diffuse than 'In Troubled Times,' was scarcely necessary. Some diffuseness in an historical novel of the subjective order is to be looked for as a matter of course, and the reader cannot reasonably complain if, in a story of conspicuous merit and unflagging interest, he gets twice as many words as he would be likely to receive from a more matter-of-fact narrator. At any rate, 'Vorstengunst' is not too long for its strength; it is vertebrate from end to end, and it would be hypercritical to charge the author with verbosity. No doubt it might have been a better work if the passages which divide incident from incident had shown more local and historical

colour and a more original cast of philosophic thought. But Miss Wallis is young, and philosophic vigour is not often combined with youthful imagination and romance. It is all the more to the author's credit that she has made such a promising start in her career as a novelist. The hero of 'Royal Favour' is Göran Person, the son of a relapsed priest, who, after five years of emancipation, had returned to the cloister, leaving his strong-minded wife to curse the memory of her happiness. Melancthon trains the orphan into a learned and high-spirited man, and he begins life at the court of Gustavus Vasa. After some vicissitudes of fortune he becomes the Chancellor of Vasa's son and successor, Eric XIV., and now the man of principle and lofty aspiration finds himself insensibly degraded until he is looked upon as, and virtually is, the minister of the weak king's tyranny and cruelty. From the moment when it is impossible for him to guide his royal patron in a course of justice and benevolence, his whole position is false; he should have gone and joined his father in the cloister, or his mother in her gloomy retirement, or the king's victims in their resistance to oppression. Instead of that he clings to his post. He is misunderstood, the people hate him, and the king betrays him. Moreover he has an ambitious wife. Miss Wallis has no very high opinion of women, or at least of the vast majority of women. She draws them well, but does not spare their weakness. The reader will be greatly interested in Person's fate; he will find the story worth following to its end. The translation is not without its merits, but Mr. Irving is far from being a master of English. He talks of oxen that want "letting blood," of a "proudly erected figure," and so forth. And, without comparing the original text, it is safe to say that the author's meaning has not always been precisely rendered.

There are several other people in 'Some One Else.' When the hero was kissed effusively, at the gate of a house where he was calling, by a charming girl whom he had never seen before, the kisses were intended for some one else, whom he believed to be her lover. Haidée Brabazon had meant to salute her brother, and for a long time she would have nothing to say to the eligible young man to whom she had so unconventionally introduced herself. When they are parted by a misunderstanding, and are about to make it up by post, she entrusts her letter to some one else, who basely deceives her. When by these diffidences and delays the young people have lost a fortune bequeathed by an eccentric relative on peculiar conditions, some one else steps in with another fortune, and redresses the balance. This is the substance of the story, which, it is needless to add, is very slight. The Zulus come in as assistants to fate, and the novel-reader will soon have had enough of Isandhlwana, and Ulundi, and "old C.," as Haidée's soldier-brother calls the late unfortunate monarch. This is not such a well-constructed or interesting story as 'Pretty Miss Neville,' but it is entertaining enough in its light and trivial fashion.

It is pleasant to congratulate a veteran. Mr. James Grant has in his present novel described the recent campaigns in Afghanistan with fidelity, and such domestic life in

Scotland as is to be found in the humble domicile of Mary and Ellinor Welwood is turned to use as a quiet background to more stirring scenes. The Birks of Invermay have already given the title to a charming ballad, and upon it Mr. Grant has engrafted a love story. How the modest, but loving Mary wins a partner for life in her gallant cousin, and the slighter-natured Ellinor, after being nearly ruined by the persistency of a parvenu baronet, finally returns to her first love in the person of Robert Wodrow, the minister's son, who wins his commission under the auspices of the dashing Roberts, is the subject of the domestic part of the story. But its interest to most people will consist in the description of the hardships and adventures of the warriors who finally find their rest for life near the Birks of Invermay.

It is with regret that one says the truth as one feels it about Miss Thomas's 'Ichabod,' for it is indubitably the work of a clever woman; and a novel which has been made with brains is not so common an object that one should find any pleasure in condemning it. But it is the fact that to read 'Ichabod' is a heavy task. The monster described by Miss Thomas is worse than the ordinary ungovernable monster of impulse. He is a monster who works by design, seeking to live by science and to crush the emotions; but he cannot subdue a cruel passion for lecturing, and Miss Thomas, so to speak, sends the shorthand writer into the lecture-room. After a few of these lectures the reader may hope to be able to read the book, leaving out the part about Mr. Ichabod; but the residuum, though it has some human interest, is so slight that it has obviously only been thrown in to act as a foil to the main character. The book is satirical without being humorous, and its satire is not fine enough to have that charm with which some women can invest mere pleasantries. It is doubtless a natural ambition, and certainly it is very common, for women to try to shine in describing the society of men, but Miss Thomas succeeds no better than other ladies. Her sketches of club life are too unreal to be interesting, and too realistic to be funny.

The author of "The Cheveley Novels," who tried to make a reputation first and hoped to justify it afterwards, has not done much to gain his end by publishing 'Souls and Cities.' It is the story of a Dissenting minister who found himself obliged to leave the provincial scene of his ministrations and go to London on account of scandalous gossip about his wife. The point of the story is that his retreat was open and masterly. The rest is all chatter, conducted by some twenty characters—a rather large number for a short story. The chatter is tempered by quotations from ancient and modern authors, but not by vivacity or humour.

BOOKS OF TRAVEL.

In the Himalayas and on the Indian Plains. By C. F. Gordon Cumming. (Chatto & Windus.)—The present volume is, the author tells us, the Indian portion of her former work 'From the Hebrides to the Himalayas' greatly expanded. It has all the attractive qualities which Miss Gordon Cumming has accustomed her readers to look for—a keen observation, a creditable amount of study of her subject, and

a flow and fullness of style, not always to be found in the rattle of its reeds. far. such impressions are great with a life. with things first to would adds scenes at a round, delight than the whom by fan these are der artist, picnic, Sikri. might acener of wh valleys a rest ings. scriber which the I were c Hebrides the al told, those quoted The w planet of vill cones, cone, (It is planet this is observ myths to see covery withst ficial p her p it may streng points God, or sh the h natur tions in the elips, writin etartling mingl The g accur a very ment, of a Rome moth its ru comp Un (Edin filled small have jour

a flow of picturesque description, sentiment, and fancy of considerable power and variety, not always under the strictest control. If, as she tells us, her original MS. was somewhat ruthlessly abbreviated on its first appearance, its restoration has, perhaps, been carried too far. Six hundred closely printed pages of such matter create, almost unavoidably, an impression of sameness. The writer had the great advantage of residing and travelling with friends who were familiar with Indian life. She was thus at once placed *en rapport* with its peculiarities, and, while seeing everything with a fresh eye, was enabled from the first to understand the meaning of much which would have otherwise been unintelligible. This adds to the value of her many picturesque scenes of native life, whether among the crowds at a religious festival or in the more rural surroundings of tent life in the cold weather, the delights of which she felt no doubt more keenly than the ordinary resident among such scenes, for whom their picturesque side is apt to be blunted by familiarity. The reader realizes vividly from these pages how much intelligent pleasure may be derived by the naturalist, the antiquary, the artist, and the sportsman from a single day's picnic among such ruins as those of Futehpur Sikri. In the Himalayas the writer revels, as might have been expected, in descriptions of the scenery, the special characteristic (and defect) of which, viz., the absence of broad or level valleys, which in other mountain regions afford a rest to the eye, is well illustrated by her drawings. Among other topics of interest she describes the felling of the magnificent deodars, which, she asserts, is wastefully conducted by the Forestry Department. The Himalayas were originally coupled in one volume with the Hebrides, not, as we profanely supposed, for the alliteration, but for the purpose, we are told, of comparing the myths and customs of those distant cousins. Some of the resemblances quoted are curious, others rather far-fetched. The writer is, perhaps, too eager to find an explanation for every custom. Thus, when two sets of villagers pelt each other with walnuts and fir-cones, this is traced to the sacredness of the fir-cone, "wherein lie cradled the forms of life." (It is by no means certain that this is the explanation of the sacredness of the cone—but this is by the way.) The author is also, we observe, interested in the discovery of "sun myths," which, in such a case, are never far to seek. There is no need to discuss the discovery in these parts of the Ten Tribes, notwithstanding the resemblance of certain sacrificial practices and the very Jewish features in her portrait of a Himalayan patriarch; but it may be remarked that the argument is not strengthened by the fanciful resemblance she points out between the Persian word *khuda*, God, applied by these mountaineers to their ark or shrine, and the Arabic *kuds*, holy—El Kuds, the holy (city), i. e., Jerusalem! It is only natural that in her frequent detailed descriptions of popular religious rites some mistakes in the mythology should creep in; but other slips, such as the statement that "all Oriental writing" is from right to left, and the still more startling assertion that the rivers Arno and Po mingle their waters, should have been avoided. The genealogy of the Dyce Sombre family is not accurately given, but in some circumstances only a very wise son knows his own father. The statement, too, that Col. Dyce Sombre, by the payment of a large sum of money to the authorities at Rome, obtained the canonization of his "step-mother," is surely a libel on the Papacy, though its rules are, no doubt, somewhat elastic and comprehensive.

UNDER the title of *Three Visits to America* (Edinburgh, Douglas), Miss Emily Faithfull has filled a volume, which might well have been smaller, with a collection of papers which have already appeared in English and American journals and periodicals. Miss Faithfull saw

much that was interesting, and she effectively describes what she saw. Unhappily in her case, as in that of many a recent visitor to the United States, the mention and praise of private persons must strike most readers as a kind of advertisement for favours received. But Miss Faithfull does not allow her gratitude to affect her criticism on occasion. She condemns the absurdity of American receptions, where the guest of the day or evening is expected to shake hands with every one, and is not suffered to make the acquaintance of any one. Such receptions are as formal and ridiculous as any royal levee or drawing-room. Though a warm advocate of the claims of women to have their own way, Miss Faithfull protests against being entertained by women only, as was often her hard fate. Some of the gatherings at which she was present must have been more lively than edifying, such as that in which Walt Whitman took part, and in which one of the topics of discussion was "the morality of the old gods." Miss Faithfull has the good sense and courage to state that cheap light wines would do more good to the American people than the crusade of the fanatical teetotalers. She displays equal courage and good sense in exclaiming against the despotism of American hotels. She notes the difference in the phrases used with regard to railways and railway travelling, but she is not always accurate, as when she says that luggage in America is called "freight"; the truth being that it is called "baggage," "freight" being the word which corresponds with "goods" in this country. She tells us that Mr. Vassar, the founder of the college for girls bearing his name, was an Englishman by birth. We think that he is dead; when alive he was in the habit of calling himself a German, and German was the language which he spoke from predilection. Miss Faithfull certainly does full justice to America; she admits the greatness of the country in all particulars, not excepting colds and bronchial attacks, which she says are on a scale and of a virulence of which no conception can be formed in England. Amongst the places she passed through the "Uncompahyne Valley" is noted. Ought not this to be the Uncompanghre Valley?

SERGEANT BALLANTINE saw much in the United States that interested him, and very little that he liked. His *Old World and the New* (Bentley & Son), in which his experiences are set forth, is not so much a regular narrative of travel as a collection of odds and ends forming a supplement to his well-known 'Experiences.'

Nine Years in Nipon: Sketches of Japanese Life and Manners. By Henry Faulds, L.F.P.S. (Paisley, Gardner).—Apart from the record of personal experiences given in this volume there is little in it that has not been said before—a dozen times or so within the last dozen years—and said at least as well. The author informs his readers that for nine years he lived in close intimacy with the various classes of Japanese society, except the highest; but the bulk of his observations are of a superficial and commonplace character. To the account of his personal experiences much more interest attaches; but he has unluckily done his best to repel the reader by grimly unsuccessful attempts at humour, or perhaps we ought to say "pawkins." Mr. Faulds appears to have combined missionary with medical functions; but the following story, which he tells of himself, hardly gives a favourable idea of the mode in which he discharged his missionary duties. On one occasion he was called to see a native patient at Kiriu. The great plain of Yedo, which he had to traverse, is graphically pictured as a "flat, loamy, garden-like expanse.....gleaming with golden patches of *Sesamum orientale*," where "a bright purple flash of wild clover broke in strikingly through the monotonous check-tartan of green and yellow: or a pool of still water, dotted with broad lotus leaves, or quivering with frogs, flashed its glory through broad blades of bloom-

ing iris"; and the journey across it in a crazy coach, drawn by raw-backed, bare-boned ponies, is amusingly narrated, while the portraits of the motley crew of passengers are drawn with considerable vigour. A consultation was held with an old native doctor, "who had read Western books with some care," and was, naturally enough, a little conceited in consequence. His Western colleague, with scant generosity, drew him on until the crowd which had gathered round the two medicos "saw fun brewing and 'chaffed' the poor old gentleman rather sorely." After this exhibition of his prowess Mr. Faulds addressed a company of native Christians, who had been gathered together with some difficulty, owing, apparently, to opposition on the part of the old doctor, who nevertheless was among the audience; and the preacher was "glad to see they had an intelligent grasp of our [Presbyterian] teaching," the old doctor and his son in especial "listening with sharp and critical attention." Perhaps they found it not very easy to understand their teacher, whose chapter on the language is not edifying. The very title of the book is wrong. There is no such word in Japanese as "Nipon." The Japanese call their country "Nihon" or "Nippon," but the form "Nipon" is impossible. Neither has the word "tori-i" (the portals of Shinto temples) anything to do with the resting of birds; it is simply an adaptation of the expression "tōri (tohori) -i," "passing through." The comparative lists, again, of Sanskrit and Japanese words fail in the important particular that the so-called Japanese words are chiefly Chinese vocables pronounced *à la Japonaise*. It may be doubted whether all the priests "foresee the decay of Buddhism." The Hongwan-ji brethren, at least, are firm believers in the spread and endurance of their special form of Buddhism, which is, however, Buddhism minus Buddha. But, on the whole, Mr. Faulds is probably right in his assertion that among educated Japanese the struggle will be between scientific agnosticism and Christianity. Under the Bakufu the higher classes were essentially Confucianist, and it is the Confucianists, who have become tintured with Western learning and had no *feng-shui* superstition to get rid of, who have turned agnostics. The Christians are drawn mainly from the non-official classes, and prefer rather the Protestant than the Roman or Greek forms of Christianity. There are some acute remarks on the present condition of Japan in the book, but it cannot be pronounced a valuable addition to the already vast mass of literature upon the Land of Reedy Moors. It is proper to add that the illustrations are admirably executed facsimiles of well-chosen native drawings.

OUR LIBRARY TABLE.

Number Nip; or, the Spirit of the Giant Mountains, by Mary C. Rowsell (Sonnenschein & Co.), consists for the most part of what appear to be free translations of well-known German legends concerning the spirit of the Riesengebirge—Rübezahl. Most of them are to be found in the 'Volkmärchen der Deutschen' of Müllers, and we are almost tempted to ask why no acknowledgment of the source from which they were derived has been made. Müllers took popular stories as a basis, and worked them up a good deal, being probably much influenced by certain French models. This has, of course, seriously injured the value of his stories to all who care for genuine folk-lore. Miss Rowsell has pruned Müllers considerably—sometimes wisely, sometimes with a certain amount of loss. Her book would probably have been more acceptable to young readers if she had carefully cut out all the artificial passages and had left more circumstantial detail, which children always like, as it imparts an air of reality to the stories. As it is, however, her book reads pleasantly. There is occasionally more confusion about the use of "thou" and "you" than is quite good for the style, and we English do not talk about acorn-trees. We have

noticed one or two blunders in the translation. A "buntgeschälter Stab" is not a wand made of many-coloured shells, and "Ohrenspannen" are certainly not spangles. A "Manchester waistcoat" presents no idea to an English reader, but in Germany it means a waistcoat made of velvet, or sometimes corduroy—things of Manchester production. "Birnen-bree" is a very suspicious-looking compound, and when an author proffers a little instruction in a language it should be correct. Miss Rowsell gives a note in explanation of the word Rübezahl, which is this: "Ruben, turnip; Zahl, number." These are, however, not very grave errors, and no doubt the book, which is got up very prettily, will be a favourite with the class for which it is intended.

THE laborious recreations of busy men are always more or less surprising, and it is a little odd to find that Mr. Walter Pollock has set to work to put A. de Musset's 'Nuit de Mai,' 'Nuit d'Août' (which, by the way, his printer gives as Août), and 'Nuit d'Octobre' into English blank verse, after trying "to reproduce the exquisite varying metres of the original." To these verses he has added a number of short pieces in English and French, and published them under the title of *Verse of Two Tongues* (Remington & Co.). The blank-verse introduction prefixed to his version of Musset seems to be the best part of his little book—a dainty volume excellently printed and bound in a parchment cover.

In the *Tennessee Mountains*, by Mr. Charles Egbert Craddock (Longmans), is a collection of tales which are well told, and which ought to please all the readers who can master the dialect in which they are written. We recognize some as having appeared in Transatlantic magazines, though nothing is said about their being reprints. As the locality of the tales is that region of the United States near which Mr. Hughes and his friends have founded New Rugby, there are many English readers who may read the tales with curiosity.

THE printing of lectures appears to be getting commoner than ever. Messrs. MacLehose & Sons, of Glasgow, send us a handsome volume of lectures on *The Reformers*, delivered at Paisley by ministers of the United Presbyterian Church. They are not, of course, the results of original research, and naturally they are written from a strongly Protestant point of view. Luther is, as was to be expected, regarded much as Mr. Froude regards him, and John Knox is the subject of an indiscriminating panegyric; but the tone of the lectures is, as a rule, good, and there is no vulgar abuse of the Papacy. The lecture on Hus is perhaps the best of the series, and Dr. McLean has had the good sense to reject Loserth's charge against the Bohemian of servile borrowing from Wyclif. Mr. Meiklejohn has tried to do justice to Erasmus, and though it could not be expected of a Presbyterian divine that he should heartily sympathize with the great champion of Humanism, the genuine honesty of the endeavour merits recognition. Altogether the book deserves considerable praise. —Two excellent lectures on *Home Education in relation to the Kindergarten*, by the indefatigable Miss Shirreff, come to us from Messrs. Chapman & Hall.

THE *Supplement* to the third edition of Cates's 'Biographical Dictionary' (Longmans & Co.) contains some 200 names. The biographies are only tolerable. To say of Chanzy, "He took a prominent part in the operations of the army of the Loire, but was ultimately defeated by the Germans in several battles," is to give an utterly misleading account of his claim to distinction. Mr. Cheney is represented as having joined the Company of Revisers after he became editor of the *Times*. A quotation is given from Mr. Freeman which is applied to Dr. Guest's 'Origines Celtice.' We do not know where the quotation comes from, but we feel sure Prof. Freeman never intended to praise the erratic speculations on Celtic philology to be

found in Dr. Guest's posthumous volumes. Mr. Cates is industrious and well meaning, but he lacks intelligence.

WE congratulate Mr. F. W. Robinson on having completed the first volume of *Home Chimes* (Willoughby), incomparably the ablest and the best written of the weekly penny miscellanies of tales and general literature. It is quite a wonderful production for the price.—We have also on our table the sixth annual volume of the *Journal of Education* (Rice), a thoughtful and well-informed magazine, which is gradually gaining a firm hold on the public.—The volume of the *Antiquary* (Stock) for July to December is enlivened by Mr. Wheatley's excellent papers on the Adelphi. 'The Hazlitts in America' is an interesting contribution to literary history. Mr. Round has some clever articles on the House of Lords.

WE have on our table *A Practical Method for learning Spanish*, by G. A. Ybarra (Boston, U.S., Ginn, Heath & Co.),—*T. Lucreti Cari de Rerum Natura*, Libri I.—III., edited by J. H. W. Lee (Macmillan),—*The Broker's and Merchant's Reckoner*, by C. A. Wells (Liverpool, Turner),—*Hygiene*, by A. Newsholme, M.D. (Gill & Sons),—*Breakfast Dishes*, by M. L. Allen (Virtue),—*Monte Carlo and Public Opinion*, by a Visitor to the Riviera (Rivingtons),—*Our Little Life*, Second Series, by the Author of 'The Recreations of a Country Parson' (Longmans),—*Mark Desborough's Vow*, by Miss A. Swan (Partridge),—*What is Right, comes Right*, by Miss F. M. Wilbraham (Masters),—*A Modern Proteus*, by James L. Whitney (Trübner),—*Verses*, by H. W. Bowen (Boston, U.S., Cupples, Upham & Co.),—*Robert the Bruce, a Poem*, by Alexander W. M. Clark Kennedy (Kegan Paul),—*Gile di un Artista*, by C. Boito (Milan, Hoepli),—and *La Morale dans le Drame, l'Épopée, et le Roman*, by L. Arréat (Paris, Alcan).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

- Benson's (Rev. R. M.) *Life beyond the Grave*, 12mo. 5/6 cl.
Fremantle's (Rev. W. H.) *The World as the Subject of Redemption* (Bampton Lectures, 1883), 8vo. 14/6 cl.
Hammond (Rev. E. P.), *Scenes and Incidents in Life and Labour of*, edited by Rev. P. C. Headley, cr. 8vo. 4/6 cl.
Smith's (P.) *Student's Ecclesiastical History*, Part 2, 7/6 cl.

Law.

- Palmer's (F. B.) *Winding-up History, a Collection of Summons, Affidavits, &c.*, 8vo. 12/6 cl.

Fine Art.

- Chesneau's (E.) *English School of Painting*, translated by L. N. Etherington, cr. 8vo. 5/6 cl.
Miller's (F.) *Pottery Painting, a Course of Instruction*, 5/6 cl.
Rose's (W. T.) *Fine Arts and Arts of Design*, 12mo. 4/6 cl.
Wauters's (Prof. A. J.) *French School of Painting*, translated by Mrs. H. Rosell, cr. 8vo. 5/6 cl.

Poetry and the Drama.

- Austin's (A.) *At the Gate of the Convent, and other Poems*, cr. 8vo. 6/6 cl.
Drinkwater's (A. E.) *Plays and Poems*, cr. 8vo. 5/6 cl.
Wills's (W. G.) *Melchior*, cr. 8vo. 9/6 cl.

Philosophy.

- Martineau's (J.) *Types of Ethical Theory*, 2 vols. 8vo. 24/6 cl.
Porter's (N.) *Elements of Moral Science*, cr. 8vo. 10/6 cl.

History and Biography.

- Duruy's (Y.) *History of Rome and the Roman People*, edited by Rev. J. P. Mahaffy, Vol. 3, roy. 8vo. 30/6 cl.
Grimston (Hon. R.), *Life of*, by F. Gale, 8vo. 10/6 cl.
Leslie (C.), *Life and Writings of*, by Rev. R. J. Leslie, 6/6 cl.

Geography and Travel.

- Sartorius's (E.) *Three Months in the Soudan*, 8vo. 14/6 cl.

Philology.

- Cicero's *Letters*, selected and edited, with Introduction and Notes, by J. H. Muirhead, cr. 8vo. 6/6 cl.
Sophocles's *Œdipus the King*, translated into English Verse by E. D. A. Morshead, 18mo. 3/6 cl.
Virgil's *Æneid*, translated into English by J. W. Mackail, 7/6 cl.

Science.

- Claus's (Dr. C.) *Elementary Text-Book of Zoology*, Vol. 2, trans. by A. Sidgwick and F. G. Heathcote, 8vo. 16/6 cl.
Curling's (J. J.) *Coastal Navigation*, sm. 4to. 2/6 bds.
Dickinson's (W. H.) *Diseases of the Kidney and Urinary Derangements*, 8vo. Part 1, 10/6; Part 2, 20/6; Part 3, 30/6.
Featherman's (A.) *Social History of the Races of Mankind*: Div. 1, Nigritians, 8vo. 31/6 cl.
Harcourt's (L. F. Vernon) *Harbours and Docks, their Physical Features, History, &c.*, 2 vols. 8vo. 25/6 cl.
Pasture (L.), *his Life and Labours*, by his Son-in-Law, translated by Lady C. Hamilton, cr. 8vo. 7/6 cl.
Walton's (T. H.) *Coal-Mining Described and Illustrated*, 25/6.
Williamson (B.) and Tarleton's (F. A.) *Elementary Treatise on Dynamics*, 8vo. 10/6 cl.

General Literature.

- Fitzgerald's (Capt. C. C. F.) *Boat Sailing and Racing*, 2/6 cl.
Gregory's (J.) *Murmurs and Melodies*, cr. 8vo. 5/6 cl.
Hawthorne's (J.) *Miss Cadogan, a Romance*, cr. 8vo. 3/6 cl.
Higher Reading Book for Schools, Colleges, and General Use, edited by C. M. Yonge, cr. 8vo. 2/6 cl.
Lees's (H.) *Allan Stuart*, cr. 8vo. 6/6 cl.
Mac Ewen's (C.) *Not Every Day, a Love Octave*, 2 vols. 21/6.
More Leaves from the *Journal of a Life in the Highlands*, Popular Edition, 12mo. 2/6 cl.
Reader's (E. E.) *Voices from Flower Land*, 12mo. 3/6 vellum.
Smith's (J. C.) *Writings by the Way*, cr. 8vo. 9/6 cl.
Smith's (P.) *School Test Types*, 4to. 2/6 cl.
Symplemata, or Evolutionary Forces now active in Man, edited by L. Oliphant, cr. 8vo. 10/6 cl.
Wallis's (A. S. C.) *In Troubled Times*, translated from the Dutch by E. J. Irving, cr. 8vo. 6/6 cl.
What Set Him Right, with other Chapters to Help, by Author of 'Recreations of a Country Parson,' cr. 8vo. 5/6.
Worholse's (E. J.) *Esther Wynne*, cr. 8vo. 5/6 cl.

FOREIGN.

Theology.

- Théron (E.) *Étude sur les Religions Anciennes*, 5fr.

Fine Art.

- Prignot (E.) *Le Siècle Moderne*, 25fr.

Music.

- Tablettes du Musicien, 2fr. 50.

Philosophy.

- Bruhl (L. L.) *L'Idée de Responsabilité*, 4fr.

Political Economy.

- Flaix (F. de) *La Réforme de l'Impôt*, Vol. 1, 10fr.
Sachs (I.) *L'Italie, ses Finances et son Développement Économique*, 20fr.
Vuitry (A.) *Le Désordre des Finances au Commencement du Règne de Louis XV.*, 3fr. 50.

History.

- Bernard (J.) *Histoire Anecdote de la Révolution Française*, Vol. 1, 3fr. 50.

Philology.

- Lallier (R.) *Salluste, Guerre de Jugurtha, Texte Latin*, 4fr.

General Literature.

- Camp (Maxime du) *La Charité Privée à Paris*, 7fr. 50.
Claretie (J.) *La Vie à Paris, 1884*, 3fr. 50.
Dally (A.) *Les Armées Étrangères en Campagne*, 5fr.
Eckmann-Chatrian *L'Art et les Grands Idéalistes*, 3fr.

THE RECENT CHANGES AT ETON.

THE new head master of Eton has disappointed both his friends and his foes. In the animated and not very edifying controversy which preceded his election he was derided by his opponents as the champion of athleticism and the upholder of ancient abuses, as ignorant and careless alike of the new learning. By his supporters he was eulogized as an Etonian of Etonians, the leader in sports and games, the maintainer of every noble tradition, and the most vigorous and popular of tutors and house masters. Both parties agreed that in all school matters, as in politics, he was a conservative to the backbone. Now the air is full of rumours of change. Old Etonians are beginning to sigh for the days when every one did what was right in his own eyes, while radicals with mixed feelings allow that some good may still come out of Eton. As there has been much exaggeration and some misrepresentation on this subject, the exact changes that Dr. Warre has hitherto made may be stated briefly. 1. The hours of school have been increased, and the amount of "construing" has been lessened. 2. Verses are to be done in school by the bulk of the fifth form, and the tutor's labour upon these diminished. The permission to substitute prose for verses, with the tutor's sanction, has been extended down to the middle of the fifth form. 3. More time is to be given to modern side studies. Mathematics will have four to five hours a week instead of three; French likewise has four or five hours a week instead of two; German is to be introduced as a school subject for boys who have qualified in French, and in certain cases as a substitute for Greek. 4. The army class has been abolished. Boys who intend to pass for the army will henceforth have to do the ordinary work of the school, and get their special preparation by extra teaching. 5. The whole school will be examined three times a year, partly on the class system, partly on the places system, i.e., once a year each boy will have to compete for his place, the other times he will only be examined for a class.

We must apologize for these somewhat technical details, but it seemed to us only just to state the facts before offering any comments. To criticize in detail would be presumptuous in an outsider, but we may venture to sketch the

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broad lines on which, in our opinion, reform at Eton should proceed. Eton is unlike any other school in past or present times, and no visionary in his wildest dreams ever prefigured such an institution. It is, indeed, not so much a school as a federation of schools, the houses forming the separate states and the central power being vested in the president, who is called by courtesy the head master, but who was more accurately described in the Report of the Public School Commission as *primus inter pares*. From this constitution arose the tutorial system, which has been lately attacked with much bitterness by an ex-tutor. Without attempting to defend it (in principle it seems to us wholly irrational), we may allow it some credit for the services it has done in past times. When the school curriculum included nothing but Latin and Greek, it enabled a master with broader views of education to enlarge the range of studies; and the successes of Eton men in history and literature have been mainly due to the stimulating influence of "private business" with tutors like H. N. Coleridge or William Johnson. Men like these have cast a glamour over the system, which has blinded even the most clear-sighted of old Etonians to its radical defects; but in the case of the average boy and the average tutor it bears a fatal resemblance to the discipline described in the 'Water Babies,' under which the masters say and the pupils hear the lessons. But the abolition of tutors will be a doubtful gain unless it is accompanied by a large extension of the school hours, and some increase also in the number of class masters. At present, we are told, the work done with the class master consists of three schools a day, lasting three-quarters of an hour each, and it is said that in the summer time of last year the whole holidays and the half-holidays considerably outnumbered the whole schooldays. Moreover, the divisions are in some cases so large that a boy cannot be "put on" more than once a week on an average. It needs but little knowledge of schoolboys to predict that under such conditions lessons will be generally "chanced," as we are told they are by the author of 'A Day of my Life at Eton.' The main obstacle in the way of this reform is that it entails a reduction of salaries. This is a delicate subject to touch on, but we may without offence hint that Eton might still attract the best men in the profession even if it ceased to offer them at starting the revenue of a dean, and almost the equivalent of a bishopric when they reach the position of a house master. Distinguished as the Eton staff is, it is certainly not more distinguished than the men whom Dr. Temple gathered round him at Rugby (most of them now head masters), or the assistants whom Dr. Butler has appointed at Harrow, though neither of these schools can offer half the emoluments of Eton.

The question of studies is more complicated; we can only touch the fringe of it. The most distinguished member of the governing body of Eton, in his evidence before the Select Committee on Education, Science, and Art of last year, thus pronounced his opinion on the present curricula of public schools:—"I do not disguise my conviction that the whole theory on which our present educational system is based is wrong from top to bottom; that the subjects which are now put down as essential, and on which the most stress is laid, are luxuries, so to speak; and that those which are regarded as comparatively unessential and as luxuries are essentials. For example, it is perfectly possible under the present scheme for a young man to have the most costly education that this country affords him, and to be totally and absolutely ignorant of English literature, and to be unable to write English decently. As to the conditions of life, the questions of political economy, and the like, which are of absolute importance to any one who wants to understand the social world in which he is living, there is not the slightest need that he should ever have mastered the rudiments of them."

There can be little doubt that Prof. Huxley

in these trenchant criticisms was glancing at Eton. Not that Eton is a sinner above other public schools; but instead of taking the lead, as with its large endowments and prestige it might have done, it has followed in the wake of Rugby and other smaller foundations, and in the matter of Latin verse, which we may take as the touchstone of a reforming or non-reforming school, has shown itself the most conservative of them all. The first step to any real reform of studies is the abolition of verse-making, except as an extra in the higher forms. Greek, too, as a compulsory subject is doomed, and all the head masters in England cannot save it. This, we know, is a debatable question and we should like to argue it out, but here we must be content to dogmatize. Nor can we enter at present on other equally important questions of reform—whether there should be a distinct modern side, whether the colleges should be distributed among the oppidans. It will be time enough to consider these doubtful points when the more obvious, and in our judgment essential, reforms that we have ventured to indicate have been carried out. Dr. Warre's changes, so far as they have gone, have all been in the right direction; but he moves slowly and cautiously, and, like a prudent general, does not care to say what he is going to do till he sees his way to doing it.

DR. EUGÈNE BODICHON.

THE death of Dr. Eugène Bodichon, which occurred at Algiers on the 28th ult., calls for comment. The present writer was escorted by M. Henri Martin from Paris to Versailles in 1878, in order to hear Gambetta speak, and the conversation turned upon Algeria. "The best works to consult upon Algeria," said the historian, "are the writings of General Daumas and Dr. Bodichon." Such a testimony coming from such an authority speaks volumes. M. Henri Martin, moreover, cites Dr. Bodichon's works on ethnology in his own interesting 'Études d'Archéologie Celtique,' and the literature of Algeria is not likely to become so rich that the doctor's learned and original contributions can be suffered to fall into oblivion. The 'Considérations sur l'Algérie' were afterwards incorporated into a bulky work entitled 'De l'Humanité,' which, in spite of faults of construction and an undue tendency to dogmatize out of the writer's field, contains many fine things. Among these is the admirable study of the first Napoleon, a translation of which appeared in *Temple Bar* many years ago. Carlyle read this study, and said to the writer's wife, "Your husband has convinced me." Up till that time he had entertained a different opinion of the modern Caesar. Dr. Bodichon's style is clear, forcible, and epigrammatic.

Born at Nantes in 1810, on the maternal side of a noble Breton family, many members of which had fallen victims to the Revolution, he was nevertheless from early life an adherent of Republican principles, and had a narrow escape of Cayenne in 1852. At that time the sincere Republicans in the colony could almost be counted on the fingers. The doctor's name was on a list of proscriptions which the rough but honest Pelissier tore up. "What!" he said, with a big oath, "am I to send out of the colony the most honest men it contains?" Dr. Bodichon, a thorough Breton, austere in his private life, incapable of political corruption, had won for himself in Algeria the name of "l'honnête Bodichon." From the time I speak of he was allowed to remain unmolested, although the Imperial police kept a strict watch over his movements, and would not permit his works to be published on French soil. Dr. Bodichon's early friends, Ledru Rollin, Louis Blanc, Guépin of Nantes, had preceded him to the grave, and he had for many years led a secluded life, spending six months in Algeria and six in Sussex. He was married to an English lady, and with Dr. Guépin always

advocated in France those schemes for the social and intellectual advancement of women with which Madame Bodichon's name is so honourably associated in her own country.

M. BETHAM-EDWARDS.

TOTEMS IN FOLK-LORE.

I AM much obliged to Mr. Gomme for his examples of possible indications of totemism in folk-lore. May I point out that I never said (I hope) that the existence of totemism in Greece or among our English ancestors was demonstrated? I only think there are hints of the institution—things which the hypothesis of survivals from totemism would explain, while the same hypothesis would account for a number of other isolated social phenomena. It was the peculiar distribution of place-names in the English conquest that suggested to me (in 1875) the possibility of the existence of totem survivals among the English invaders. The names of the settlements, as Mr. Grant Allen shows, do not run counter to the notion. The whole topic of the antiquities of heraldry is elucidated by the same hypothesis. Mr. Ellis pointed this out before Mr. McLennan hit on his well-known theory. In Mr. J. Cotter Morison's 'Life of Gibbon' there is a curious passage on the heraldry which an ancestor of Gibbon's, an heraldic amateur, recognized in the totemic badges of the Red Men. Scotch clan badges, proverbs, and slogans are full, as Mr. Gomme says, of materials interesting to a student of this topic. We shall be told, of course, that if there are traces of totemism in Greece, the Greeks borrowed them from savages. On the other side, as Mr. McLennan's new book, 'The Patriarchal Theory,' shows, the *γένος* of Greece may most easily be explained as a modified survival of the totem kin.

A. LANG.

SHELLEY IN FRANCE.

THROUGH the medium of translation and criticism a body of young French authors are attempting to render the works and aims of modern English poets better known in France. Notably among these labourers may be named MM. Émile Hennequin, Gabriel Sarrazin, and Paul Bourget, and in the newly started *Revue Contemporaine* much of their work may be looked for. Mrs. Browning, Keats, Poe, Rossetti, and Swinburne have each received notice, but at present Shelley would appear to have their chief attention. The amount of study this poet is receiving in France is certainly worthy of notice in England. Only recently Madame Dorian published a translation of the 'Cenci'; last November the *Revue des Chefs-d'Œuvre* gave a rendering of 'Prometheus Unbound'; whilst the November and December numbers of *La Jeune France* contain a translation of 'Alastor,' by M. Gabriel Sarrazin, to whose forthcoming work on the 'Poètes Modernes de l'Angleterre' allusion was recently made in the *Athenæum*. M. Sarrazin's French translation of 'Alastor' deserves the attention of Shelley students as a perspicuous, close, and yet poetic rendering of one of its author's most difficult works.

J. H. I.

BURNABY'S 'RIDE TO KHIVA.'

La Belle Sauvage Yard, E.C., Feb. 4, 1885.

A PARAGRAPH in your last issue is calculated, we think, to lead to some misconception. A mention is made of a cheap edition of a work entitled 'Reconnoitring in Central Asia,' which it is stated, "among other things, describes Col. Burnaby's ride to Khiva." Lest the impression should be conveyed that this is some full and separate account of Col. Burnaby's memorable exploit, may we ask you to mention that the description alluded to is merely a chapter compiled chiefly from Burnaby's 'Ride to Khiva,' published by us, and of which a complete and cheap edition has recently been issued?

CASSELL & Co.

ST. VEDAST.

I AM much obliged to the various correspondents who have written to the *Athenæum* respecting the corruption of the name St. Vedast. I regret that I never came across Mr. Kerslake's paper, and so was unable to do justice to his priority of suggestion. The mode, however, by which he arrived at the same conclusion is so different from that stated in my letter that I am unable to accept it as a possible explanation. A. B. C. D.'s remark that the name occurs in old English martyrologies as St. Sawster is curious and worthy of record; at the same time it could only have arisen through a misreading of S for F in an original manuscript.

Mr. Clare Hudson's and Mr. Tancock's references to other dedications to St. Vedast in Lincolnshire and Norfolk are of great interest, and prove that I was rash in supposing that there were no other parishes bearing the name of St. Vedast than the one in London. It would be interesting if any trace of early French settlers at Tathwell or Norwich could be found.

The change from St. Vedast to St. Faith in the latter city is most curious as showing that while the name was pronounced in London with the broad vowel (Vast becoming Vaist), it was pronounced in Norwich with the narrow vowel (Vast becoming Vaist). In the transformation of St. Vaist's into St. Faith's we have an additional example of the change of the initial consonant from V to F. The intermediate form would probably be St. Faist's, which glided into St. Faith's, as being more intelligible. The previous existence of such a name was doubtless a great help in this direction.

Mr. Round's letter contains an interesting example of a curious corruption of the same character as the better known Tooley Street. Some time ago I was much puzzled by a like form in Norden's 'Map of London,' where the church of St. Alphage is described as St. Taphyns.

Mr. Hall's remarks are, I fear, likely to confuse the clear etymological question, because, although in Norwich "St. Vedast" becomes "St. Faith," there is no ground for supposing "St. Vedast" and "St. Faith" here in London to be in any way connected. As also St. Foster is a purely English corruption, I do not understand the reference to the "Flemish Foster."

HENRY B. WHEATLEY.

MR. FULLER RUSSELL'S LIBRARY.

THE important library of the late Rev. John Fuller Russell, F.S.A., will be sold during the season at the rooms of Messrs. Sotheby, Wilkinson & Hodge. Amongst the chief rarities may be enumerated a Missale ad Usum Sarum, with illuminations, written for St. Osmund, Bishop of Salisbury, who died in 1099; an Apocalypse in French, written in the early part of the fourteenth century, with seventy very curious illuminations in gold and colours; Processionale ad Usum Monasterii Salvatoris de Syon, considered by the late Dr. Rock as one of the greatest curiosities among liturgical manuscripts, and probably unique of its kind; *Hore ad Usum Anglicanum*, with fifteen miniatures of English saints, besides other illuminations; 'Lyfe of St. Margarete,' in old English; *Epistres et Evangiles*, manuscript written for Blanche, second wife of Philip de Valois; an unpublished work on Church government written by Dr. Laud before he was Archbishop of Canterbury, for the use of Henry, Prince of Wales, and a magnificent specimen of the prince's library, in old brown morocco covered with gold tooling, the royal arms forming the centre ornament; 'Devout Prayers on the Passyon,' in English verse, a very curious MS., with rude paintings on nearly every page; 'Castle of Love,' a poem by Robert Grosteste, Bishop of Lincoln, in manuscript, of which only one other copy is known; Hampole's 'Pricke of Conscience'; 'Vite Sanctorum Fratrum Predicatorum'; the original diploma

constituting Dr. John Bastwick doctor of medicine; and other equally important manuscripts.

Amongst the rarer books are Voragine's 'Golden Legend,' 'Mirrour of the Worlde,' and 'Dyctys and Sayings,' all printed by Caxton; 'Speculum Christiani,' printed by Machlinia; twenty-seven works printed by Wynkyn de Worde, several unique, including 'Milke for Boys'; and works from the presses of Pynson, Notary, Rastell, Tottel, Copland, Redmond, Wyer, and other early English printers. There are also several rare Bibles, Testaments, Primers, Cranmer's Catechisms, and other liturgical works, including Missale Parisiense, printed on vellum by J. de Prato in 1489; a magnificent copy of the Ximenez Polyglott; Walton's Polyglott, with dedication and advertisement as well as the republican and royal prefaces; Charles I.'s copy of Laud's Scotch Liturgy; Charles II.'s copy of his Prayer Book, on large paper; and numerous specimens of early printing, from Gutenberg downwards. There are also a very choice and large copy of the third folio Shakspeare, a very fine fourth folio, and several of the small quarto plays. One of the gems of the library is Archbishop Parker's work 'De Antiquitate Ecclesie Britannice,' with the rare portrait by Berg, described by Dr. Dibdin as "without doubt one of the scarcest books in existence." Worthy of notice are also a fine copy of the first Aldine 'Poliifilo'; Sterne's 'Recreation with the Muses,' having the rare portrait by Marshall; Adamson's 'Muses Welcome,' dedication copy to James I.; Payne Fisher's 'Poems,' with brilliant portrait of Whitelock by Faithorne; a very large and fine copy of 'Purchas his Pilgrims,' in vellum; *Novum Testamentum Græcum cura D. Erasmi*, with Archbishop Cranmer's autograph; original editions of Luther's works, one with his autograph notes; original edition of 'Servetus de Trinitate'; rare treatises by the early Reformers; all the Marprelate controversy; and Puritan tracts almost innumerable. Besides, the collection contains valuable editions of Luther, Calvin, Erasmus, Melancthon, and other Reformers, with choice copies of the principal English and foreign divines.

Literary Gossip.

THE memoirs of the late Rector of Lincoln will appear shortly, Mrs. Mark Pattison having finished correcting the proofs. Much difficulty has been experienced in verifying quotations, frequently made without reference or clue to authorship. In one or two instances only the attempt has been reluctantly abandoned in order not indefinitely to delay publication. Mrs. Mark Pattison leaves England in February for Madras, where she will spend next summer as the guest of the Governor and Mrs. Grant Duff at Ootacamund. Her work on industry and the arts in France under Colbert is now far advanced towards completion.

It is proposed to publish the letters of the late Mr. Hepworth Dixon, together with a brief memoir. Owners of interesting letters are earnestly requested to lend them to his family. They should be sent to Mrs. Hepworth Dixon, 6, St. James's Terrace, Regent's Park, N.W.

MESSRS. R. K. MANN AND J. REDDING WARE are engaged upon a life of Col. Fred. Burnaby, chiefly compiled under his supervision, and containing considerable additions from manuscripts left with the first-named writer by the colonel just before he started for Egypt. It will be embellished by a portrait in monochrome from the only photograph taken of Burnaby

in recent years. The work will be published by Messrs. Field & Tuer.

MR. SWINBURNE is collecting for republication his scattered essays. The work will be issued by Messrs. Chatto & Windus in the course of the spring.

THE demand for 'George Eliot's Life,' issued last week by Messrs. Blackwood, has been so great that the first impression, a large one, was exhausted immediately on publication, and a second edition had at once to be put to press. This new edition will be ready to-day (Saturday), when it is expected the publishers will be able to execute all orders in full.

MARK TWAIN intends visiting England in May for the purpose of giving readings from his own writings.

MR. BULLEN's edition of Middleton, which we have already mentioned as part of Mr. Nimmo's handsome edition of 'The Elizabethan Dramatists,' will fill eight volumes. The first four will be ready in March.

MR. NIMMO also announces an edition of the 'Memoirs of the Life of Col. Hutchinson,' revised by Mr. C. H. Firth, M.A. The most valuable of the annotations of the Rev. Julius Hutchinson will be retained, and a large number of new explanatory and illustrative notes will be added. Letters written by Col. Hutchinson during his government of Nottingham, and other documents of interest, will be for the first time collected. An index will complete the work. There will be a number of etchings from the portraits of persons of whom mention is made in the text.

UNDER the title of 'Old Times: a Picture of Social Life at the End of the Eighteenth Century,' Mr. John Ashton is going to issue a work similar to his 'Social Life in the Reign of Queen Anne.' Avoiding history, except in so far as to make the work intelligible, it deals purely with the daily life of our great-grandfathers. Nothing is taken from diaries or lives of the upper classes; it aims solely to give a fair account of the life of the middle class. Mr. Nimmo is the publisher.

THE edition of the 'Catechisme of Christian Doctrine' of Laurence Vaux, the recusant Warden of the Collegiate Church of Manchester in Queen Elizabeth's reign, which Mr. T. G. Law, of the Signet Library, is preparing for the Chetham Society, will be ready next month.

M. SAILLENS, of Paris, has written a brochure on the Madagascar question for the information of French readers. It contains an introduction from the pen of M. Frédéric Passy, a leading member of the peace party in the French Chamber. The work, which gives a full explanation of the origin of the differences between France and Madagascar, will be published in a few days.

MR. GEORGE A. AITKEN, of the Secretary's Office, General Post Office, has been for some time preparing a collected edition of the works of Sir Richard Steele. The plan adopted by the editor will be to set Steele's writings in a narrative which will aim at giving a full account of all that is known about their author. Mr. Aitken has been so fortunate as to discover various facts

relating letters w he will inform Steele's him at

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relating to the subject, and to obtain many letters which have not been published; and he will be much obliged if any who possess information or documents illustrative of Steele's life will kindly communicate with him at 12, Hornby Street, Kensington, W.

PROF. TERRIEN DE LA COUPERIE, pursuing his researches on "Origines Sinicæ," has nearly finished a work entitled 'China before the Chinese,' which will be published at the Leadenhall Press. It will deal with the aboriginal and non-Chinese races of China, and describe more than five hundred of these tribes, with their various names, subdivisions, earliest settlements, and successive migrations, especially in Indo-China. 'China before the Chinese' refers to some points which will be more fully elucidated in the series of lectures to be delivered by the professor at University College as soon as he has recovered from an illness due to overwork.

MR. J. WATSON LYALL, owing to a multiplicity of other engagements, has retired from the *Whitehall Review*, which now belongs entirely to Mr. Keith Angus.

It is stated that Mr. G. W. Forrest, of the Educational Department, Bombay, who was recently placed on special duty to examine the records in the secretariat office of that presidency, has discovered several original autograph despatches of Sir Arthur Wellesley bearing upon his campaigns in India. They are said to be written in the Duke's well-known clear hand, without erasure or correction, and the style, in its simplicity and conciseness, is as unmistakable as the handwriting. It is to be hoped that the Bombay Government may at once direct their publication.

MR. NIMMO announces a reprint of Ritson's 'Robin Hood.' Bewick's wood engravings have been again used, and are printed on China paper. Six etchings are given by A. H. Tourrier.

THE first volume of the autobiography of the late Dr. James Begg, a well-known Free Church minister in Edinburgh, is announced for immediate publication by Mr. James Gemmell. Dr. Begg took an active part in the discussion of many of the most important social and ecclesiastical questions that have engaged attention in Scotland during the last half-century.

THE novel published a few months ago entitled 'My Ducats and my Daughter' appears to have been the work of a new literary partnership. Messrs. Kegan Paul, Trench & Co. announce a new edition of it, in one volume, with the names of Hay Hunter and Walter Whyte as authors.

THE first part of the second series of the Palæogeographical Society's facsimiles, now ready for distribution to subscribers, contains two plates of Greek ostraka from Egypt, on which are written tax-gatherers' receipts for imposts levied under the Roman dominion, A.D. 39-163; and specimens of the Cretanian palimpsest Homer of the sixth century; the Bodleian Greek Psalter of about A.D. 950; the Greek Gospels, Codex I, of the tenth century; and other Greek MSS. There are also plates from the ancient Latin Psalter of the fifth century and other early MSS. of Lord Ashburnham's library; Pope Gregory's 'Moralia,' in Merc-

vingian writing of the seventh century; the Berne Virgil, with Tironian glosses of the ninth century; the earliest Pipe Roll, A.D. 1130; English charters of the twelfth century; and drawings and illuminations in the Bodleian Cædmon, the Hyde Register, the Ashburnham Life of Christ, and the Medici Horse lately purchased by the Italian Government.

MESSRS. J. NISBET & Co. have in the press a new work by the Rev. Dr. Donald Fraser, entitled 'Metaphors in the Gospels,' which may be expected shortly; besides a volume of 'Communion Memories,' by the Rev. Dr. Macduff. The same firm have also in hand a new book by the Dean of Chester on deaconesses, and an exposition of the prophecies of Zechariah by the late Rev. Dr. W. Lindsay Alexander, of Edinburgh.

MR. ALDIS WRIGHT writes:—

"The announcement that the Dean of Chichester is preparing an attack upon the Revised Version of the Old Testament must be premature, for he cannot be in possession of even the rough material for such a purpose without a breach of trust on the part of some member of the Revision Companies, of which I cannot believe the Dean would avail himself."

A "DICKENS CARNIVAL," whatever that may be, will be held in Boston on the 17th of February. Amongst those who have promised to be present are Mr. W. D. Howells and Miss Louisa M. Alcott.

THE Clover Club of Philadelphia has issued a memorial volume entitled 'Clover Leaves,' containing original contributions from eminent guests and members of the club. Signor Salvini writes on Shakspeare's house and tomb, Mr. Irving on the stage, and Mr. Leland contributes a satirical poem.

MR. C. J. LYALL, of the Indian Civil Service, is about to bring out a volume of translations from the Arabic, consisting partly of choice extracts from the 'Hamasa' and partly of entire poems, such as the 'Mu'allagah' of Zuheyr. Some of these translations appeared in the Asiatic Society's *Journal* in 1878 and 1881.

MR. DAVENPORT ADAMS writes:—

"Mr. Evelyn Jerrold complains that in my 'Dictionary of Biography'—by which he means, I presume, my 'Dictionary of English Literature'—I describe Mr. E. L. Blanchard (b. 1820) as the son of Mr. Laman Blanchard (b. 1803), thus making the latter a father at the age of seventeen. Will you allow me to say that in my 'Dictionary' I make no reference whatever to the parentage of Mr. E. L. Blanchard, who, I have always understood, is the son, not of Laman, but of William, Blanchard?"

WE mentioned in our review of the literature of continental Europe during 1884 a translation into Spanish of Sir Erskine May's 'Constitutional History of England.' We now hear that in the "Library of Political Science," edited by Prof. Brunialti, appears an Italian translation of the same writer's 'Democracy in Europe,' preceded by a memoir of the author. The Latin races are advancing in the study of the political literature of England.

THE New York *Nation* says that Messrs. G. P. Putnam's Sons have been made the publishers of the new American Historical Association, and announce the first of a series of historical monographs, introduced by a report of the organization of the Association last September. No. 2 will be 'An

Address on Studies in General History and the History of Civilization,' by Mr. A. D. White, President of the Association; No. 3, 'Federal Land Grants for Education in the North-West Territory,' by Mr. G. W. Knight.

THE death is announced of Dr. Dawson Turner, for many years head master of the Royal Institution School at Liverpool, and the author of many school-books. He was, we believe, the son of the well-known antiquary.

PRINCE B. GIUSTINIANI has placed in the hands of the Pope, in the name of his friend Lord Ashburnham, a precious manuscript from the library of Ashburnham House. It contains letters by Innocent III. written during the years 1207 and 1209, and taken from the archives of the Holy See when at Avignon at the beginning of the fifteenth century. The letters are fully described in the *Bibliothèque de l'École des Chartes*.

M. VATEL, Conservateur du Musée du Jeu de Paume, well known by his contributions to the histories of Charlotte Corday, Vergniaud, Madame du Barry, and the Jeu de Paume, died last week at the age of sixty-nine years.

FOREIGN papers announce the death at Jena, aged seventy, of Dr. K. V. Stoy, the Professor of Education, a man of some celebrity not only in Germany. He was invited last year to attend the Congress on Education in the Health Exhibition, where he renewed his acquaintance with many of his English friends and correspondents. He was a pupil of Herbart at Göttingen, and after a short professorship at Heidelberg founded a school at Jena which soon acquired a European reputation, and which for some years past has been carried on by his son. He was also the director of the Seminary at Jena—a training school for schoolmasters.

MESSRS. CASSELL have made arrangements to include an account of the campaign now proceeding in the Soudan in 'Recent British Battles,' by Mr. James Grant, an issue of which has just been commenced in monthly parts.

SCIENCE

SCHOOL-BOOKS.

A *Treatise on Dynamics*. By W. H. Besant, F.R.S. (Bell & Sons).—Mr. Besant is so well known as a mathematician and as a teacher that it may be assumed beforehand that any work of his will be worthy of careful study, and will be written upon sound educational principles. This is certainly the case with the work before us, in which, the author says, "I have endeavoured to explain the application of the laws of motion to the determination of the motion of a particle and of systems of particles, commencing with easy cases, and leading up to a few of the interesting and important cases of the motion of a body in space." In addition to a text admirably clear in its language, Mr. Besant has given to each chapter a large number of carefully selected examples. The illustrations, too, are as simple as possible, while the printing leaves nothing to be desired. The initial chapter, it should be mentioned, gives the solution of several differential equations which are of frequent application in the treatment of questions in kinetics.

Elementary Text-Book of Trigonometry. By R. H. Pinkerton, B.A. (Blackie & Son).—Mr. Pinkerton's is an excellent elementary text-book

likely to be found very useful as a means of preparing for examinations. Commencing with the measurement of angles, it proceeds with gradual advance to the solution of triangles. The exposition and demonstration of principles are remarkable for clearness and fulness, the work favourably contrasting in this respect with the text-books of former days. A prominent and valuable feature of the book is the abundance of examples, both those worked out by way of illustration and those selected from various examination papers to be worked by the student. The practical character of these examples is a great advantage. No sooner have theorems been enunciated and established than they are applied to the solution of questions such as continually arise in daily experience. The student's interest in his work is awakened and sustained by seeing at every turn the practical utility of the knowledge he is acquiring.

Weekly Problem Papers, with Notes. By the Rev. John J. Milne, M.A. (Macmillan & Co.)—This collection of problems in algebra, arithmetic, euclid, trigonometry, conics, statics, and dynamics has been compiled from scholarship and tripos papers, and is intended, without being too elementary, to supply the wants of students in the highest forms of the public schools. A second volume, consisting of solutions, is about to appear. The object of the present one is that facility in attacking problems may be acquired, and that "an intimate acquaintance may be formed with the style of questions which have been already proposed." They may also "serve some educational purpose."

Energy and Motion: a Text-Book of Elementary Mechanics. By William Paice, M.A. (Cassell & Co.)—This little book, in which the reader is led up to the laws of motion from simple notions, is clearly and brightly written, and appears to us to be admirably adapted to the use of all who wish to get well-defined ideas at a small expenditure of time. There is an absence of superfluous disquisition, and yet the book is in no sense a book of cram. The exercises, which are entirely new, appear well chosen.

A Collection of Arithmetical Exercises, Progressively Arranged. By A. E. Donkin, M.A., and C. H. Hodges, M.A. (Rivingtons.)—It is curious, but true, that no mathematical master in a public school appears to be satisfied with the labours of previous collectors. The book of questions before us seems in no way to differ from scores of others, except that it is better printed than most. Our old friends of the watch that is too fast, the cistern that is, or is not, emptied by three pipes, the cow belonging to A that immorally grazes on land belonging to B, the navvies who would dig a trench in a very short while, supposing that they were reinforced by yet other navvies, the quarter mile race, and the rash speculator in stocks (which vary from 91 to 97½)—in fact, all our time-honoured acquaintances—once more come forward to invite criticism and to assert their indestructibility. There is nothing peculiar about the book.

Factors in Algebra, discovered by Arrangement, Trial, and Symmetry, with Applications. By the Rev. J. G. Easton, M.A. (Groombridge & Sons.)—The advantage of the use of factors in all algebraical operations is now so generally recognized that a book which tends to the intelligent understanding of the method is of value to that large class of students who in a great measure have to work alone. Mr. Easton's book is satisfactory in this respect, and contains a good list of examples.

The First Principles of Natural Philosophy. By William Thynne Lynn, B.A., F.R.A.S. Second Edition. (Van Voorst.)—As we noticed this little work at its first appearance we need only remark now that the present edition contains an additional chapter on the nature of light and sound, which will, we think, increase the utility of the compendium.

GEOGRAPHICAL NOTES.

The first number of *Petermann's Mitteilungen* for 1885 amply fulfils the promise of a greater variety of contents recently made by Dr. Supan, the present editor. There is a large map of the journey of the Pundit A—K—through Eastern Tibet, only a bare outline of whose interesting journey has up till now been published; a paper on Italian emigration, by Dr. R. Lüddecke, is accompanied by an instructive map; Dr. Pauli, a member of Dr. Passavant's expedition, furnishes interesting particulars on the Cameroons, and more especially on the Dualla tribe; whilst Dr. Regel presents an account of his venturesome journey from Merv to Pandj, within the Afghanistan frontier, and thence to Samarkand. Eight pages are devoted to the "Litteraturbericht," whilst five pages are filled with records of recent travel and colonization.

A fuller account of the journey of the Pundit referred to above will be found in the February number of the *Proceedings* of the Royal Geographical Society. It is from the pen of Gen. J. T. Walker. The map which accompanies it is far less full than that in the *Mitteilungen*. In the same number of the *Proceedings* will be found Sir R. Rawson's elaborate paper on European territorial claims on the coasts of the Red Sea.

The *Boletín del Instituto Geográfico Argentino* publishes reports on Col. Lino O. de Roa's explorations in Northern Patagonia, and Capt. E. O'Connor's descriptions of Lake Nahuel-Huapi, which gives rise to the Rio Negro. An expedition for exploring the main range of the Cordilleras from the lake mentioned southward as far as Magellan's Strait is being organized by the Institute; Capt. C. Moyano is to be its leader.

The German expedition under Lieut. Schultz, which started last year from Ambriz, has been compelled to return to the coast. A fresh start is to be made from Noki, on the Lower Congo. It almost appears to us as if expeditions starting coastward from one of the many stations on the Upper Congo would have a greater chance of success.

Dr. Radde, the ornithologist, is about to start for the trans-Caspian territories and Khorassan.

Lieut. Greely, we regret to learn, has not yet quite recovered from the hardships suffered during the retreat from his Arctic winter quarters. He has nevertheless been busy writing an official report of the expedition of which he was leader, and hopes to see the whole completed in the course of six months.

The 'Map of the Valley of the Thames' constructed by W. and A. K. Johnston (Edinburgh) appears to be mainly intended for school use. It is lacking altogether in vigour, and looked at from some distance its main feature, the Thames, can hardly be traced. Nor is the distinction between large towns and small villages sufficiently marked. The scale—1:167,904 of nature or 2'65 miles to an inch—has evidently been adapted to the size of the paper.

'Europe,' by F. W. Rudler and Geo. C. Chisholm, edited by Sir Andrew C. Ramsay, the new volume of Mr. Stanford's "Compendium of Geography and Travel," though based on Hellwald's 'Die Erde und ihre Völker,' is in every respect a great improvement upon its German prototype. A large portion of the physical part has been rewritten, and this applies more especially to the Mediterranean and to the geological chapters. There is also an ethnological appendix by Mr. A. H. Keane. The maps are numerous and of unusual interest. They exhibit the physical features of Europe, its geology and ethnography, as well as the leading statistical facts. Altogether this volume is a valuable addition to the series. To the general reader it furnishes a readable account of the broad geographical and political features of Europe, whilst in the hands of a teacher of geography it would prove invaluable, enabling

him to clothe the dry bones of his text-book with flesh and sinews.

THE PROPOSED ALTERATION IN THE COUNT OF TIME.

Blackheath, Feb. 2, 1885.

THE needlessness, as well as the inconvenience, of the proposed change in the count of time by carrying the numeration of hours up to twenty-four has been sufficiently pointed out. The only advantage gained would be the avoidance of the necessity of distinguishing the morning and afternoon hours in time-tables and other time announcements, and this would be more than counterbalanced by the much more frequent insertion of two figures for the hours. But I do not remember having seen attention called to the inaccuracy of the usual means of distinguishing the morning hours. 4 or 5 P.M. correctly stands for four or five hours "post meridiem," or after mid-day; but 4 or 5 A.M. ought to mean four or five hours "ante meridiem," before noon (i. e., what we call eight or seven o'clock in the morning), instead of which it is taken to mean four or five hours after the preceding midnight. It deserves consideration whether A.M. might not in all cases be simply omitted, preserving the existing arrangement of superposing or affixing P.M. to a clock time in the afternoon, and a time without such adjunct being understood to be in the morning.

For the purposes of ordinary life, clock-striking is of such importance that it must be taken into account in all time arrangements; and whilst this consideration alone quite precludes the acceptance of a count of hours beyond twelve, it also effectually disposes of a suggestion which has been made to follow a practice similar to that of astronomers by calling the initial hour not 12, but 0. Logically it may be considered the completion of one clock round or the beginning of another; but as it is necessary to strike something, the former consideration must in practice be preferred.

W. T. LYNN.

SOCIETIES.

ROYAL.—Jan. 29.—The Treasurer in the chair.—The following papers were read: 'On some Physical Properties of Ice and on the Motion of Glaciers, with Special Reference to the late Canon Moseley's Objections to Gravitation Theories,' by Rev. Coult Trotter; 'On the Structure and Rhythm of the Heart in Fishes, with Especial Reference to the Heart of the Eel,' by Dr. J. A. McWilliam; and 'On the Structure and Development of the Skull in the Mammalia: Part III., Insectivora,' by Prof. Parker.

GEOLOGICAL.—Jan. 28.—Prof. T. G. Bonney, President, in the chair.—F. J. Cullis, H. Dewes, H. H. French, J. H. Player, and the Hon. D. A. Smith, of Montreal, were elected Fellows; and Prof. F. Fouqué, of Paris, and Dr. G. Lindström, of Stockholm, Foreign Correspondents of the Society.—The President called attention to the great loss the Society had sustained in the sudden and unexpected death of Dr. J. G. Jeffreys, who had been for twenty-one years continuously a member of the Council, and for fourteen years of that time had performed most valuable services to the Society as treasurer.—The following communications were read: 'On the Boulder Clays of Lincolnshire: their Geographical Range and Relative Age,' by Mr. A. J. Jukes-Browne; 'On the Geology of the Rio Tinto Mines, with some General Remarks on the Pyritic Region of the Sierra Morena,' by Mr. J. H. Collins; and 'On some New or Imperfectly Known Madreporaria from the Great Oolite of the Counties of Oxford, Gloucester, and Somerset,' by Mr. R. F. Tomes.

SOCIETY OF ANTIQUARIES.—Jan. 29.—Dr. E. Freshfield, V.P., in the chair.—Mr. E. Bellasis, Lancaster Herald, exhibited as a specimen of modern penmanship and heraldic painting a pedigree of the house of Orange, which had been prepared by the Count de Magny and offered to the King of Holland, who did not become a purchaser.—Mr. E. Green, in connexion with this exhibition, laid upon the table a "Blazonrie of the Royal Descent of the Green Family" as yet another specimen of modern heraldic painting, executed by a Cistercian monk.—Mr. R. S. Ferguson exhibited two copies, of the fifteenth and sixteenth centuries respectively, the property of the Dean and Chapter of Carlisle, and gave a description of a large hoard of silver coins of

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DR. DAWSON and Mr. W. Fraser Tolmie have also furnished a collection of 'Comparative

Vocabularies of the Indian Tribes of British Columbia, with a Map illustrating Distribution.'

PROF. EDWIN J. HUSTON gives in the *Journal* of the Franklin Institute for January the most complete description of Prof. A. E. Dolbear's researches which has yet appeared, and of his magneto-electric telephone, with illustrations.

THE Rev. J. J. H. S. Sparrow, of Willesborough, Kent, has presented to the Dean and Chapter of Canterbury Cathedral a large collection of geological and mineralogical specimens from Wales, Cumberland, and Devonshire, as a memorial of his brother, by whom they were collected. They have been deposited in the cathedral library, and when properly arranged may be consulted by students.

MM. FREMY and URBAIN on the 5th of January brought before the Académie des Sciences their 'Chemical Study of the Skeleton of Plants.' They draw attention to *cutose*, the substance which covers and protects the aerial organs of plants, and is shown to approach the fatty bodies in its properties and composition. *Cutose* resists the action of energetic acids, it is insoluble in dilute alkalies, neutral solvents have no action upon it, but boiling alkaline liquids modify its conditions. This paper opens out a new field of inquiry.

MR. BOYD DAWKINS at a recent meeting of the Manchester Geological Society read a paper 'On the Canadian Apatite.' On Tuesday, the 3rd inst., the discussion on this communication came on, and Mr. G. Henry Kinahan read a paper 'On a Possible Genesis of the Canadian Apatite.'

M. A. BÉCHAMP brought before the Académie des Sciences on January 19th a paper 'On the Origin of the Microzymas and Vibrionians Everywhere.' He argues against M. Pasteur that these germs are to be sought for originally in the ground and water, where they are deposited by the disintegration of the neozoic and palæozoic rocks and by decomposing animal and vegetable matter of all kinds.

FINE ARTS

ROYAL ACADEMY OF ARTS, Burlington House.—THE EXHIBITION of WORKS by the OLD MASTERS and by Deceased Masters of the British School is NOW OPEN.—Admission from 9 a.m. till dusk, 1s. Catalogue, 6d.; or bound in cloth, with pencil, 1s. Season Ticket, 5s.

ROYAL SOCIETY OF PAINTERS IN WATER COLOURS.—THE WINTER EXHIBITION is NOW OPEN, 5, Pall Mall East, from 10 till 5.—Admission, 1s.; Catalogue, 6d.

ALFRED D. FRIPP, R.W.S., Secretary.

THE GROSVENOR GALLERY.—WINTER EXHIBITION.—THE WINTER EXHIBITION is NOW OPEN from Ten till Six, with a Collection of the Works of Thomas Gainsborough, R.A., and of Drawings by the late Richard Doyle.—Admission, 1s.; Season Tickets, 5s.

'THE VALE OF TEARS'—DORÉ'S LAST GREAT PICTURE, completed a few days before he died, NOW ON VIEW at the Doré Gallery, 25, New Bond Street, with 'Christ leaving the Precorium,' 'Christ's Entry into Jerusalem,' 'The Dream of Pilate's Wife,' and his other great Pictures. From Ten to Six Daily.—Admission, 1s.

ROYAL ACADEMY.—WINTER EXHIBITION.

(Third Notice.)

THE portrait of *Miss Fairfield* (No. 5), of which the painter is unknown, is more like a French than an English picture. The execution is conventional, and dexterous rather than sound and searching; its agreeable colour is not rich in subtints. Accordingly the work is flat and hard rather than harmonious, and, although bright, it is dry. Unrefined and sensual, but energetic and full of dogmatic character, Hogarth's portrait of *Quin* (6) is thoroughly spontaneous, and was painted in a fine massive manner, with full carnations and a rich impasto. In 1817 it belonged to Mr. Gwennap, of Lower Brook Street, and later to Charles Mathews, the comedian. The Marquis Townshend, to whom it still belongs, lent this picture to the National Portrait Exhibition in 1867. Hogarth's *Southwark Fair* (144) was one of the Art Treasures at Manchester in 1857. The sketch for Wilkie's *Reading of the Will* (11) is distinguished by its purity, crisp and precise touches, fine silvery

tones, and the harmonious disposition of the light, shade, colour, and the masses of the figures. As an epitome of the technical qualities and admirable design of the picture sold to the King of Bavaria it is extraordinarily precious. Wilkie's diary states that (June 24th, 1819) he agreed to sell a sketch for the 'Reading of the Will' to Mr. Townshend, of Nottingham, for forty guineas. When the Marquis of Stafford saw it, he recommended the subject to the King of Bavaria, who had given Wilkie a commission to paint for him. Lord Burghersh, then envoy at Munich, of whom, as a little boy, Reynolds painted the picture now No. 56 in this gallery, was in correspondence with the marquis on this subject. Bannister, the comedian, suggested the theme to Wilkie, Scott furnished the motto. The finished work, having been coveted by the British and Bavarian kings, was sold for 430 guineas to the latter. It was exhibited with great éclat at the Academy in 1821. Two sketches of the subject were prepared for King Maximilian's choice, both of which became the property of Mrs. Emmerson, and with 128 other Wilkies were at the British Institution in 1842.

Morland's *Idleness* (7) and *Diligence* (14) are well-known examples of his moralities, illustrations of the virtues which he did not practice. In each is the seated figure of a fair young matron, the model being the painter's unlucky and beautiful wife. The ladies are differently posed and clad, the lazy one in a luxurious *robe de chambre*, her opposite in a tight-fitting habit. The indifferent coloration of the pictures is redeemed by their abundance of character and firm, solid painting. It is probable that not a few of H. Dawson's early pictures, such as *Old Cottages* (12), have been sold as Cromes.

One of the finest works here is Turner's *The Devil's Bridge* (18), the property of Mr. Holbrook Gaskell, which we described in 'The Private Collections of England' (*Athen.* No. 2971, p. 438). The horror of the scene is rendered with intense sympathy, vigour, and simplicity; the white clouds and snow-clad peaks are marvellously expressive and are admirably delineated; but the wreath of vapour which seems to have lost its way among the bare cliffs and gruesome peaks is slovenly and untrue. It would seem to be an afterthought painted without a reference to nature. The near cliffs, especially those on our right of the vista, were drawn and painted with extraordinary verisimilitude and delicacy, learned finish, and solidity. A contrast to this work is Wilson's small view of *San Lazzaro, Venice* (20), an exercise which owes a certain amount of conventional dignity, and its severity, if not austerity, to the example of Cozens. Extremely characteristic of Wilson's vein of thought and technical skill, sober, mannered, depicted with plenty of paint, and yet highly suggestive of thought and just feeling for the grand style, this otherwise capital picture disappoints those who hoped to see in this gallery the two landscapes lately described in 'The Private Collections of England' as among the finest things at Ince Blundell Hall, and the masterpieces of the artist, who, in every honourable sense, might well be called the last of the noble old masters. The sketch of a dead lion by Landseer, called *A Fallen Monarch* (22), is obviously a late production. A felicitous example of the painter's skill, never intended to be anything more than a study, it is not the better for being on an immense scale, but on that account it has been unfairly compared with the fine and vigorous James Ward its *vis-à-vis*, here called *A Lioness* (58), a magnificent and fully finished picture of a superb creature lying with her paw on a dead heron. The design is worthy of Rubens, while the masculine, firm, and bold design and the sustained spirit of the conception are most praiseworthy. It was painted in 1816, and shows the training of the artist at its best. Fine as the Landseer is, we cannot compare these pictures to that painter's advantage, nor

would it be fair, seeing that the Ward belongs to the best period of a painter who was twenty-three years of age when Reynolds died, and thirty-three years old when Landseer was born. Ward painted a number of portraits, of which *A Gentleman* (8) is a fair example. His *Dogs Fighting* (13) is a good, but small instance of his power of depicting the fury of animals, not to be compared with Gainsborough's picture at the Grosvenor Exhibition with the same title. *The Morning Grey* (46), a capital landscape in the old English manner, is worthy of notice as one of a group of pictures by this artist, the merits of which are more than great enough to make us regret that the proposal to form a collection of Ward's pictures in this gallery has been postponed—we trust it is only postponed.

Such an exhibition would illustrate the virtues of solid draughtsmanship, searching modelling, and energy of design, and would be doubly instructive coming after a series of gatherings of works of a more seductive and feminine kind, such as the Gainsboroughs. We have reserved detailed notice of Gainsborough's charming, but, so far as the faces go, deteriorated group of *Lady Erne* and *Viscountess Dillon*, No. 17, in which, while the likenesses are fine, the flesh is very deficient in solidity, the proportions are preposterous, and the hair, hands, drawing and modelling of the draperies, and all parts of the background, are slovenly to the last degree. The tonality of this picture is exquisite, and its prevailing tints of tarnished silver—the Circean charm of Gainsborough's art—are bewitching; but it is impossible not to see that these attractions are not those of a masculine and ambitious school of painting. It is due to Gainsborough that we should indicate the fine solidity and crisp, free finish of miniatures such as the animated and sound *Thomas Hibbert, Esq.* (34), and 'Mrs. Carr,' No. 21 at the Grosvenor Gallery, which have as much brilliancy as Holbein's small portraits sometimes display, and are in every respect good. Such miniatures are rare examples of Gainsborough's skill.

In the quaintness of the narrow art of Zoffany there is more of hope and promise for the student than in 'Lady Erne.' Uncompromising as the portraits of the Blair family (29) are, and curiously primitive in their technical elements, there is much in the picture to attract the visitor, if it be only that it is the complement to the adjoining 'Conversation at Wanstead House' (28), by Hogarth. The picture is by no means one of Zoffany's best productions; his masterpieces are the 'Royal Family' and 'Queen Charlotte' at Windsor. Still it is a capital example of the work he did in India, where he earned a good deal of money, and painted many family and conversation pieces of this kind. There is something very sweet and healthy about Romney's *Mrs. Burton* (38), a noble and beautiful face, the sculptural forms and choice contours of which are such as commonly appear in the Kendal artist's portraits, and indicate long continued study of the antique. How it was that most of his ladies are like this, while the features Reynolds drew are usually rounded, if not blunted in their contours, and Gainsborough's are as various as nature, has often puzzled critics, who cannot but see that, apart from these differences of style and form, the likenesses are equally faithful. *Elizabeth, Countess of Derby* (69), is a good instance of Romney's official portraiture, thoroughly good, sound, and accomplished. It was finely engraved by J. Dean, and published in 1780. She was the only daughter of James, sixth Duke of Hamilton, and the beautiful Elizabeth, the 'elder Gunning girl.' Reynolds, who painted the famous whole-length of her mother which was in the Grosvenor Exhibition last year, produced the portrait of the Countess Elizabeth as a child which Lord Normanton lent to the Academy in 1882; and he represented her at whole length with the Leicester Fields macaw, in a picture said to have been destroyed

by her husband in a fit of jealousy. In 1780 W. Dickinson engraved the work, which was painted in 1777 and exhibited at the Academy in the same year. The small prices for which Gainsborough worked were mentioned in these columns last week. Romney earned even less. Eighteen guineas was the price for such a picture as that of the Countess Elizabeth! Ten years later the painter got no more than twenty guineas, and yet he contrived to earn 3,504 guineas in the year 1786. He worked hard and long, but his forthright skill was as amazing as his diligence. He never got more than thirty-five guineas for a three-quarters-length figure. No wonder there was "a faction," as Lord Thurlow said, who preferred Romney to Reynolds.

We have already written on Hogarth's 'Conversation at Wanstead House' (28). *Morning* (44) and *Night* (48) are famous members of the series called "The Four Times of the Day," and celebrated through prints, the publication lines of which are, "Invented Painted Engraved & Published by Wm Hogarth March 25 1738 according to Act of Parliament" (see British Museum Satirical Prints, Nos. 2357, 2370, 2382, and 2392). The subscription price of the four examples was a guinea. In some particulars the pictures differ from the prints, the actions of some of the subordinate figures being more clearly expressed in the former than in the latter. At the auction by means of which Hogarth endeavoured to get rid of his pictures, February 28th, 1745, 'Morning' was sold to Sir William Heathcote for twenty guineas; 'Night' fetched twenty-six guineas. The Duke of Ancaster, husband of Mary (born Panton, see No. 190), bought 'Noon' and 'Evening,' the other members of the series, for fifty-seven guineas. The series was painted at South Lambeth, where Hogarth then lived, and was intended, it is said, for the decoration of the pavilion at Vauxhall Gardens. Probably Hayman's enlargements of these works were made for that purpose; two of them remained *in situ* till long after. It was in acknowledgment of Hogarth's services on this occasion that Jonathan Tyers gave him a gold ticket of admission to the gardens for "himself and friends." In 1808 this ticket was in the possession of Mrs. Mary Lewis, of Chiswick, the painter's devoted friend and an inmate of his house, who saved the original sketch of Wilkes's portrait from the fire (this sketch was lately at the Grosvenor Exhibition). Hogarth died in her arms; she was buried in his grave at Chiswick.

Like many of his works painted for engraving, the examples before us are a little loose in execution, and far less firm and crisp in touch than other examples. The colour of 'Morning' is very pure, and silvery beyond Hogarth's wont. The picture, although, like 'Southwark Fair,' No. 144, it has darkened, is otherwise in perfect condition. Although the design has been thoroughly studied, we may add that, in the print, at the girdle of the old maid hang a corkscrew and a pair of scissors, or nutcrackers, in the form of a human corpse in a shroud. 'Tom King's Coffee-House,' which is shown in the background here, was notorious for brawls, and continued to be a public scandal till 1739, when the widow of the worthy whose name it bore was fined 200l. for keeping a disorderly house, on which she retired from business, built three houses on Haverstock Hill, known as "Moll King's Row," and, when she "departed this life on Thursday, the 17th of September, 1747," was the subject of a "Mock-Heroic Poem" called 'Covent Garden in Mourning.'

In 'Night' the small man who is with difficulty conducting home the drunken Freemason is known by the snuffers hanging at his girdle to be a drawer at a tavern. His charge was (questionably) said to have been Sir Thomas De Viel, an active magistrate, who succeeded Horace Walpole as "Inspector-General of the Imports and Exports," and is often mentioned in the journals of the time. Provoked by his severity in the

execution of this office, a gang of rioters pulled down his house. The best point in this design is the bewilderment of the drawer, who heedfully, but with diffidence, supports his charge, having taken possession of his sword. That brutal roughness of the populace which was Hogarth's frequent theme (a roughness he evidently hated with all his heart) is fully displayed in this picture. The barber, startled by the explosions of the fireworks, has cut the chin of his wincing customer, whose very look is a volume of humorous observation. Both these pictures (with 'Noon' and 'Evening,' the property of Lord Gwydir), were at the British Institution in 1814, with more than fifty other Hogarths.

The capital Naamyth lent by the Earl of Normanton, called a *Landscape* and numbered 51, is by far the best of this artist's pictures that we know. Technically, it might well pass for a first-rate Wynants, with greater brilliancy and more light than the present condition of that painter's works allows. It has a wonderfully crisp and firm touch. The care and delicacy expended on the clouds have produced excellent aerial perspective. On the whole, it is more laborious than beautiful, and, being almost devoid of sentiment, its merit lies in mere fidelity to local circumstances and the characteristics of the details in which it abounds. It should be contrasted with its antithesis and immediate neighbour, Turner's famous picture of *Saltash* (54), a masterpiece of intense sunlight, in which the glowing air is saturated with mists raised by its own heat, and so diffused that the buildings of the mid-distance loom in the vapour and the nearer substances of all sorts are half subdued in tone and tint. Painted in 1812-14, the half-effaced inscription, "England expects every Man to do his Duty," is a curious reminiscence of Trafalgar, written on a wall six years before the picture was painted. It is, we believe, the work engraved in the 'Southern Coast,' and sold in 1851 for 330 guineas. It was nominally sold in 1858 with the collection of the late Mr. John Miller of Liverpool, to whose daughter it still belongs. It was at Manchester in 1857. The other Turners here are Mr. Bolekow's *Old London Bridge* (194) and the *Burning of the Houses of Parliament* (197). We described the latter in a notice of Mr. Holbrook Gaskell's pictures at Woolton, which is included in the "Private Collections of England" named above; the former we noticed in the same series of criticisms among the possessions of its owner at Middlesborough. They are among Turner's most fascinating productions, full of what may be called the poetry of light. They represent him at that happy period when critics and dilettanti agree in admiring his art, although the former, more exacting than the public, prefer the severer works of an earlier time, and the latter are enchanted by those spectacular effects and fervid illustrations of his decline, to which, notwithstanding their lustre and beauty of colour, their aerial perspective, and their fairy-like tints, these delicious productions belong. It is a pity they were not hung in juxtaposition with the 'Devil's Bridge' and 'Saltash,' now in Gallery I., and due to a much earlier stage of the painter's art than that to which the Thames spectacles belong.

Collins's *Skittle Players* (61), painted in 1832, was exhibited with great applause at the Academy in the same year, but did not find a purchaser at four hundred guineas, the artist's price, till 1845. It was again exhibited at the British Institution in 1833. Its triviality is as apparent as its prettiness. Constable's *Arundel Mill and Castle* (64) we lately noticed with Mr. H. Gaskell's pictures. The last painting on Constable's easel, it was hardly finished when he died, under the most unexpected circumstances, in the March before the Academy opened in 1837, when the work was admitted as that sole example of a deceased member's art which the rules of the society permit to appear in the gathering following his death. Gainsborough's landscapes, Nos. 67

and 71, are perfectly genuine and highly characteristic of the Ipswich period of his art; a fine and solid manner of painting distinguishes them from later instances. We may here finish our notes on the artist's works. The Duke of Newcastle's *Beggar Boys* (70), a much-admired example, we do not care for. Far better is the *Portrait of Mrs. Hibbert* (191). No. 195, the superb life-size *Portraits of Mr. and Mrs. William Hallett* (not 'Squire Hilliard and his Wife,' as reported to the Academy) was No. 83 at the British Institution in 1859, and No. 7 at the International Exhibition, 1862, being then the property of Mr. W. E. Hilliard. It is much the finest Gainsborough exhibited this year, and, we think, the artist's masterpiece in portraiture. If we were called upon to name the picture of the current season—that is, the work which above all others, and as an example of art *per se*, most fitly and completely illustrates the intentions and idiosyncrasy of its author—we should hesitate whether to single out this Gainsborough or Mause's never to be forgotten masterpiece the *Adoration of the Magi* (230), now in Gallery IV.

We part from Gainsborough with regret in order to turn to the collection of Low Country pictures in Gallery II. They were all painted within a comparatively brief space of time, and illustrate a phase of art which, so far as they are concerned, had its beginning in the development of Frank Hals, c. 1600, and ended with the death of Cuyper in 1691. Jan Van Goyen's *Castle on the Bank of a River* (73) appears to be a late production, the touch being somewhat feeble and the general execution slight. The air is saturated with the pale mist characteristic of the painter. His *River Scene* (118) shows him under more favourable conditions. The touch is firm and the painting clear and of great beauty. Van Goyen's compositions are, like Cotman's, generally grand and simple, but probably this work owed much of its excellence to the subject. The stately chateau on the top of a river cliff and the lines of water and land facilitate a fine design.

This gallery is so rich in Jan Steens that we cannot but regret that these works were not grouped in chronological order. Following the Catalogue, Mr. Lonsdale's *Doctor and Sick Lady* (75) comes first. It is a capital specimen, rivaling Terburg, and even more solid and searching than most Terburgs, but, like the early manner of G. Dou, somewhat hard and metallic. Among the best touches of Steen's sunny humour is the leer of the doctor. The intelligent smile of the mother or *confidante* who holds the little bottle much renowned in medical diagnoses of Steen's day, and often met in pictures of this class—e.g., Dou's now utterly ruined 'Femme Hydropique' in the Louvre, and Nos. 76 and 140 in this gallery—the luxurious expression of the patient, her beautifully painted dress, the animated figure of the little boy at her feet, the curtained bed, the clock and its quaint striking apparatus, the pictures on the walls, and the candlestick on a side table, are noteworthy elements of this remarkable work. Technically speaking, it inclines to the types of Dou and Terburg, and is equal to the best productions of either, and quite different in its handling, colour, and purity of tone from the majority of Steens, several good instances of which were here last year. *Blowing Hot and Cold* (124) illustrates, according to the well-known fable, the visit of the satyr to the peasant's table, and is an excellent specimen of Steen's intermediate manner of painting, more clear in its colours and tones, and lighter in handling than usual, but much less precise in touch and metallic in its textures than the 'Doctor and Sick Lady.' The subject was much affected by the later Dutch artists of genre, but it was never treated with more spirit and completeness. This work is drawn and painted with exceptional solidity and warmth, and exhibits all Steen's resources for delineating

character and humour. It is unfortunate only in the absurdity of the satyr's presence. The *Proposal* (133) is superior to No. 124; in fact, it is one of Steen's best productions. The woman with the cushion in her lap is a specimen of the finest Dutch art of this class. The *Sick Lady* (140) is hardly, if at all, inferior, the expressions and actions of the figures being even more vigorous and spirited. The intense anxiety shown as to the contents of the bottle held by the doctor is marvellously given. The patient's face is the happiest and aptest of all. The movements of the figures, the drawing and painting of their features and dresses, the finish of all the accessories down to the smallest article, impart to the picture a solidity in which even M. Meissonier's works do not surpass it.

The *Water Doctor* (76), by Gerard Dou, is another admirable example of the same class. It has none of the yellow horniness common in Dous, but the colouring has darkened a little. Solomon Koning's picture of *A Merchant* (82) would have been ascribed to Rembrandt if the signature "S. K., 1635," did not forbid. So, too, with the capital *Old Woman* (137), by Eeckhout. Many an Eeckhout and many an S. Koning bear the name of the painters' master on more trifling grounds. These works show exactly how much his pupils owed to Rembrandt of their technical subjects, their themes, and even their execution. The Koning is, in fact, a Rembrandt without a soul. Distinguished by Koning's yellowish general tint, his exquisite finish and polished surface, it nevertheless lacks spirit and purpose, and is, therefore, quite uninteresting.

The most interesting picture in Gallery II. belongs to Capt. Hankey, *Joyful Tidings* (84), signed and dated "J. Ochterveldt, 1669." Jacob (not Jan) Ochterveldt, Uchtersveldt, or Uchtersvelt is a rare master in England (this is only the second of his works that has been seen at the Academy), hardly known by his productions, unless, which is probable, they have been given to De Hooghe on the one hand, and on the other, according as special characteristics prevail in the examples, to G. Metsu. Generally the influence of De Hooghe predominates, although the painter seems to have been a pupil of J. Van Mieris the Elder. His *chef-d'œuvre* is the 'Fish-seller,' No. 162 at the Hague; another picture, nearly as good, is 'A Lady and Gentleman' at Rotterdam. The example before us is first rate. The animation of the actions, the well-designed expressions, broad, pure illumination of the De Hooghe sort, and the distinct, yet fused and softened tones, add to the charms of a picture the finish and perfect condition of which leave nothing to be desired. The lady's chubby fingers are alive to their very tips with glee, and her delighted face is a study not surpassed in the gallery. Not inferior is the face of the gentleman, while a little spaniel, of the race Jan Steen, Terburg, and Metsu (see his 'Le Corset Bleu,' No. 109) often painted, shares with characteristic sympathy the delight of his mistress, and is designed and delineated to perfection.

The *Forest Scene* of Aart van der Neer (89) comes from Clumber, and is signed. Although, like all his works, it has darkened, a good deal remains to show that it is a masterpiece, distinguished by the glow which pervades its gloom, the impressive sentiment of its long dark glades, and the lowering sky above them. This picture is very nearly as fine as the evening scene which is one of the ornaments of the National Gallery. Not fewer than seven pictures display in this exhibition the powers of this dignified landscape painter, the rival of Hobbema, Ruysdael, or Wynants. Sir E. Sullivan's *Landscape with Cows* (93) is a highly important example of Cuypp's golden-olive stage, his best period. The serenity of a fully illuminated evening effect, its breadth, soft splendour, and clearness, the sumptuous and diversified colouring of the fine Dutch landscape, and the admirably grouped and painted

cows delight the student who has mastered Cuypp so as to be able to appreciate his work in its best, if not its most popular phase. The Queen's Cuypp, *Landscape, Evening* (101), a famous piece, though larger, is not equal to Sir E. Sullivan's. It is Smith's No. 22, and was formerly in the Van Slingelandt Collection, brought to England in 1800, and added to the Baring Collection for 288*l.*, from which it passed to the Royal Gallery. It is supposed to represent a view on the Rhine. Its general tint is a fine greyish silver, and it shows much fusion of the tones and a tender brilliancy of daylight, softened by the vapour which half saturates the atmosphere. *A Sultry Morning* (107) is rightly named. It is one of the most charming cabinet pictures we know, and derives some additional interest from being signed and dated "A. Cuypp, 1643." Mr. Sellar's *River Scene* (114) is probably an early example. Its crisp touches seem due to a comparatively fresh hand. Its successful delineation of the effect of white light diffused in cloudy weather and the charms of its tones and aerial perspective ought, even if they stood alone, to refute at once and for ever much nonsense written to prove that the Dutch painters were indifferent to meteorology and incapable of representing with subtlety and skill its effects.

INTERNATIONAL COMPETITION IN AUTOMATIC ENGRAVING.

Gray's Inn Chambers, 20, High Holborn, W.C.

PROCESSES of mechanical engraving have within the last few years so rapidly increased in number that a knowledge of their distinguishing characteristics has become a task beset with difficulties even for those who have devoted considerable attention to the subject. Probably the earliest date that can be affixed to any of these "processes" is 1856, and the artistic industry involved in their development is therefore essentially modern. There are now about thirty processes, English and foreign, to which distinctive names have been attached, although it is tolerably certain that some of these differ from each other merely in name. It is known that a small number of these are purely mechanical, while others employ chemical means, and a third description plainly owe their existence to a development of the science of photography. Beyond this very general classification it is somewhat difficult to advance, owing to the secrecy with which the various operators endeavour to conceal the precise methods of their work. In not a few cases a slight variation of personal practice has been held to be a sufficient reason for a new name.

It is manifestly desirable that artists, authors, printers, publishers, and others should acquire some further knowledge of the peculiarities and special advantages of the various processes of so-called automatic engraving, as a practical guide to their adaptability to particular descriptions of work. An international competition has therefore been projected, by which means a satisfactory comparison of the methods of automatic engraving may be made which will be useful to those engaged in this special industry as well as to those who may wish to avail themselves of the work of the various processes. In order to render the competition impartial, each competitor is to be furnished with the same subjects for reproduction, and these have been selected with a view to practical requirements. These subjects for reproduction comprise a pen-and-ink drawing by Sturgess, a line engraving by Masquelier after Paul Potter, a drawing in wash by Shirley Hodson, a photograph of sculpture by W. England, a photograph of a landscape by the Military School at Chatham, and a photographic portrait by Window & Grove.

The enumeration of the names of the jurors is sufficient to indicate the artistic and technical knowledge which will be exercised in awarding the certificates of merit, which will form a part of the scheme. Jurors: Sir Frederic Leighton,

Capt. Abney, Mr. Edwin Bale, Mr. J. Comyns Carr, Mr. E. Dalziel, Prof. Sidney Colvin, Mr. Hubert Herkomer, Mr. J. S. Hodson, Mr. Marcus B. Huish, and Mr. W. L. Thomas.

A private view of the results will be held in London in April next, when the prizes will be awarded, after which the entire collection will be shown at the International Inventions Exhibition at South Kensington.

The arrangements for this exhibition and for presentation of the prizes will be under the direction of a committee consisting of Mr. W. Blades, Mr. W. H. Bradbury, Mr. R. Clay, Mr. John Evans, F.R.S., Mr. G. C. Leighton, Mr. T. Norton Longman, Mr. A. H. Hallam Murray, Mr. W. J. Rivington, Mr. S. Spalding, Mr. George A. Spottiswoode, Mr. J. Freeman Truscott, Mr. Edward Unwin, Mr. Walter Weblyn, and Mr. F. J. E. Young.

Communications are invited, which may be addressed to J. S. HODSON, Hon. Sec.

NEW PRINTS.

M. LEFÈVRE has favoured us with an artist's proof from the plate engraved in pure line by M. A. Blanchard after Mr. Alma Tadema's picture called 'The Parting Kiss,' which was exhibited in the publisher's gallery last year, and at the time duly described in these columns. In the representation of the vigorous coloration, full tones, and strong effect of the painting, that is to say, so far as regards the elements of his original, with which M. Blanchard has not always been fully successful (some of his plates approaching transcripts of sculptures), this is a thoroughly satisfactory, extremely rich, and effective print. It could hardly be better in the last respect. As to the draughtsmanship, it is worthy of M. Blanchard; we could not say more than this. The expressions of the faces and the energy of the actions are Mr. Tadema's own. We fancy the vista is a little too prominent in tone and colour, and that the legs of the girl are somewhat thin. The drawing of the details is exquisite and exhaustive.

The Fine-Art Society has sent us a bright and solid re-mark proof from a plate etched with exceptional force, a three-quarters-length portrait of Prof. Huxley, in full face, leaning one elbow on a pile of books, and holding in one hand a human skull. We could have desired more finish and research in the execution of the dress, for the coat is out of form and almost void of modelling, but the face and attitude are excellent. The face is not, however, over finished. On the whole, the picture is one of the best of Mr. John Collier's works, and ought to be welcome. The etching is by M. E. Flameng.

From the same firm we have a clear and firmly touched, brilliant, and solidly drawn artist's proof of a plate engraved in pure line by Mr. Lumb Stocks after Sir F. Leighton's picture exhibited in the Academy as 'The Sister's Kiss.' A tall, lithe damsel is leaning against a low wall, on the top of which her hands are placed, and turns her face upwards to receive a kiss from a little child, who, placed on the top of the wall, stoops to embrace her. The design is one of the most charming of the P.R.A.'s productions. The draughtsmanship is excellent, although, perhaps, the elder sister's figure is too long. The pure, clear illumination and delicate tones, even the rich and sparkling coloration of the picture, are capably reproduced by this plate, which is said to have occupied two years.

The well-deserved success attending the appearance in England of M. Lambert's pictures and drawings of cats has encouraged more than one attempt to excel the distinguished Frenchman in his own subjects. The most fortunate of the would-be rivals is Madame H. Ronner. We lately admired a capital plate by Mr. Lowenstam after one of this lady's pictures. From Mr. Mendoza we have received an artist's proof impression of a second plate by the same

engraver, a picture to her kind Mr. Low and his much de most su impartin to the us a pri Mr. J. rough, a French waves at behind cloude and full necessar "Chr rather Mr. A. are ind so much be cult The ch and ha suffici the per has lik etching Abbey Gothic Abbey preci etched forcibl before been, a gold of the adjoin ness. forfeit The n defect the r with and, even of M. Gothi in this defec and i to wh rate could Fr have of vi last and emp scen racte with mon The tion "Fe Ann gray St. pro Mol at t fini imp are it i lith pra dif

engraver, reproducing the design of 'Education,' a picture showing a cat bringing a dead mouse to her kittens ensconced in a basket. Although Mr. Lowenstam's touch is not of the lightest, and his plate is slightly too black and has not so much delicacy as we could desire, he has been most successful in drawing the creatures and imparting energy to their movements, expression to the cat's face, and a broad and strong effect to the whole. Mr. Mendoza has likewise sent us a print in photogravure from a picture by Mr. J. Webb, called 'Good Luck!' a bold, rough, and expressive example, showing a small French harbour, its little quai beaten by stormy waves and occupied by women and children left behind by the crews of fishing boats going away at evening, while the new moon waxes in the cloudy sky. The work is telling and effective, and fulfils its purpose extremely well. It is not necessary to examine it too closely.

'Christchurch, Hants,' is the subject of a rather pretty, but somewhat weak etching by Mr. A. Morris, for a re-mark proof of which we are indebted to Mr. A. Lucas. Mr. Morris has so much taste that his technical powers ought to be cultivated with more strictness and energy. The charm of this agreeable print is a broad, soft, and harmonious tonality. The drawing is not sufficient to command our admiration; some of the perspective is not irreproachable. Mr. Lucas has likewise sent us a re-mark proof of a large etching by M. Delauney, called 'Westminster Abbey,' a very close imitation of the views of Gothic buildings etched by M. A. Haig. The Abbey has been drawn with extreme firmness, precision, and skill. Mr. E. George never etched a building with a crisper or more forcible and clear touch than the western towers before us. The light of a low western sun has been, with some licence, employed to reduce in a golden haze the prominence of the north side of the nave, while the projecting façade of the adjoining transept remains in exceptional darkness. So obvious is the artifice that the result forfeits its right to be called a work of art. The mass of the transept has, apart from this defect, been delineated very happily, while the mouldings and sculptures are made out with felicity and solidity. The stateliness and, so to say, repose, which add a charm even to the magnificent sentiment and romance of M. Haig's etchings from masterpieces of Gothic architecture, are conspicuously absent in this otherwise admirable plate. Part of this defect is obviously due to the unsympathizing and incongruous character of the western towers, to which, if delineated in the unflinchingly accurate mode of M. Delauney, not even Turner could impart grace, purity, or sentiment.

From Mr. Wilfrid Ball (Hildesheimer & Co.) have come to us artist's proofs of nine little etchings of views on the Cam, at and near Cambridge, the last of a series by the same artist. They are neat and delicate examples of a graceful taste deftly employed to reproduce pretty and well-known scenes and water idylls of a very pleasing character. The most praiseworthy are 'Chesterton,' with grouped poplars and other trees on a promontory, and 'Bate's Bite Lock,' a distant view. The architecture in 'St. John's Bridge' is questionable in drawing; the willow prominent in 'Fen Ditton' is first rate.

The Arundel Society has issued as its "Second Annual Publication for 1884" a chromo-lithograph of 'The Supper and Miraculous Vision of St. Dominic and his Brethren,' from a fresco produced at the cost of a lay brother of the Moletti family in the refectory of San Marco at Florence, begun by Fra Bartolommeo and finished by G. A. Sogliani c. 1536. It is an important example of the Frate's school; there are distinct traces of his general influence, but it is not recognizable in details. The chromo-lithograph is one of those exasperating publications in which the Society seems to defy the prayers of artists demanding something totally different from what the dullest German copyists

can give—something which retains the impressions of the art of the original upon the mind of a human being of intelligence, without which mere mechanical correctness is the offence of sheer stupidity. We would rather have an ounce of art and sympathetic translation of any picture than a ton of that tame correctness which is the pedant's glory. A photograph of the picture, however inadequate in some respects, would be much better than this stupid print.

Among the most acceptable works of its kind is the engraving in "mixed mezzotint," by Mr. J. D. Pratt, from Mdlle. R. Bonheur's 'Chien de Chasse,' a French pointer on the scent of game, in profile to our left. The picture is one of the finest studies made by the painter in 1874, and lately exhibited at the gallery of Mr. Lefèvre, to whom we are indebted for an artist's proof of the plate, giving the drawing, modelling, and tone of the picture admirably.

FINE-ART Gossip.

MR. ALMA TADEMA's important picture called 'Plato' is rapidly approaching completion. The philosopher is on his visit to Sicily, where he is living in a seaboard town attended by a few favoured disciples, and welcomed by the cultured section of the community. The scene represented is part of the forecourt of a large temple on a cliff near the Mediterranean. It is girt by dark ilexes, grey olives, and other trees where, between the foliage and the stems, the blue sea, an undercliff, and sands are distinguishable in sunlight so intense that the water looks like a huge sapphire, and the white crests sparkle as they fall. Seated between the shafts of two enormous Doric columns of white marble, portions of the peristyle of the temple, Plato, his face a little worn by study and his fading hair bound by a fillet, graciously, carefully, and with animation expounds his philosophy. He more particularly addresses a beautiful and stately matron in white robes, who, seated on the bench at his right, listens to the philosopher with intelligent diffidence as noble as it is charming. At the lady's left side leans her pretty daughter of eight years old, who turns her fair face to watch the features of her mother with a tender confidence which is delightfully ingenuous. The child's dark-blue garment supplies the most emphatic point in the tone-scheme of the picture, and contrasts with, while it intensifies, the brighter rose, grey, green, pale amber, white, and azure elements of the coloration, tints which are proper to the robes, the trees, and the buildings about us. At the lady's right side a handsome brunette, in ample light-coloured draperies, reclines at length and rests on her elbow on the bench. She, like her companions, listens to the discourse of Plato. The expression on her face is that of one who is absorbed by solemn music and forgets every other circumstance. Between this group and the next is a wide space occupied by the ilex trees, with glimpses of the sea between their stems. The next group consists of three male disciples who have followed Plato to Sicily, and now sit before him on the grass intently listening to his instructions. M. Rajon has undertaken to make a large and exhaustive etching from this picture. It is not certain where the painting will be exhibited.

MR. PRINSEP will send to the Academy and other exhibitions several pictures. 1. 'Afternoon Chat, the Cheo-sati Ghât, Benares,' shows a long flight of steps of rich yellow sandstone leading, partly between houses, from the edge of the Ganges to a gateway high above, which opens into a street. Three women are grouped near the stream. They have come to fetch water, and they bear the great red earthenware jars of the country. One carries a vessel on her palm, another lounges at a pedestal, the third holds a jar under her arm. They are eagerly chatting with each other.

Behind some water-carriers are ascending loaded, while under an umbrella on our right is a man seated at ease, in conversation with one who has come to ask advice. 2. 'A Cottage-Door Scene' shows how a labourer just returned from work, and wearing his smockfrock, lolls against the jamb of his porch and deftly plays his fiddle, while his stalwart young wife, holding out her apron with both hands, trips merrily to the music, and delights a child who essays to do the same. No. 3 is called 'Dor-waza-bund' (or 'The Door is Shut,' an equivalent for "not at home"). A handsome slave-girl is half reclining, half sitting before a *portière*, which closes the entrance to her mistress's apartment. It is a fine study of colour and natural expression, very solidly and richly painted. No. 4 may be styled 'Waiting till Called For,' because it represents a girl waiting on a bench at a station for one who does not come. Her hands are lying on her lap; her face expresses the circumstances with all the artist's sympathy and humorous power. Her dress of puce-purple assort with a set of blue ribbons, the other colours of her dress, and her black bag. No. 5 has for its motto,

In looking on the happy Autumn fields,
And thinking of the days that are no more;

suggesting the emotions of a young damsel who, attired in white draperies, walks in a narrow path between tall ranks of ripened corn. Her blue ribbons and the sky are in harmony while they contrast with the gold, orange, and verdure of the scene. No. 6 is a portrait of Mrs. Carmichael, a stately figure of a lady in a black dress, with her hands folded in front. A rich brown background forms good colour with the carnations and the dress. No. 7, 'Doles far niente,' shows a young girl seated in a garden chair, earnestly reading a book which lies in her lap. No. 8 is a half-length, life-size portrait of Lady Henry Somerset, wearing a black dress, and distinguished by the fine contours of the features, the noble expression, and the graceful carriage of the head.

EARLY in April next Messrs. Dowdeswell, New Bond Street, will open an exhibition of the works of M. Rajon, the distinguished French artist, comprising pictures in oil, drawings in water colours and chalks, engravings, and etchings, calculated to illustrate the scope of his skill.

MR. R. B. BROWNING's picture to be sent to the Grosvenor Summer Exhibition will secure him a yet higher position than he has already attained. This work is called 'An Idyl,' and bears a motto from Shelley:—

Let me drink of the spirit of that sweet sound,
More, O more! I am thirsting yet;
It loosens the serpent which care has bound
Upon my heart, to stifle it;
The dissolving strain, through every vein,
Passes into my heart and brain.

The scene is a rocky glade or dell, where a small stream descends in cascade after cascade until it reaches the level at our feet, where, expanding in a tiny pool, it glides away out of sight. Cool grey light, very faintly tinged with green, and somewhat dim, because of the cliff on either hand, pervades the place, so that the fine rosy and silvery carnations of the life-size figures before us become distinct and almost brilliant. Three Oreads listen to the piping of a boy-satyr, perched on a rock on our left. An Oread, seated, half crouching, on our right, and near the middle of the picture, rests her chin upon one hand and, with smiling eyes, listens intently, delighted because the music fills the air and floats between the cliffs on high. The second Oread is so entranced that she actually seems to watch the sound from between her long trailing hair. The third Oread has thrown herself on the ground near the front, and, stooping to the pool, drinks the water freely. A certain frank, bold realism distinguishes the delineation of these nudities, and their style is masculine and good. The modelling of the contours at large has not been as yet

carried far enough to obviate some lack of fullness and exhaustive studies which characterizes it. The drawing proper and foreshortening of the limbs can hardly be overpraised. A large landscape will be ready for one of the summer galleries. It is called 'Heights near Dinant,' and has for its motto the suggestive "D'où on entendait le bruit de Sedan," which contrasts with the seeming peace and silence of the early spring morning and the silvery lustre, as fresh as it is far extending, which broods above the hedgeless road, running across a meadow, and between a dark-brown haystack and a high-roofed old red farmhouse. Conspicuous is a line of telegraph poles following the road, and disposed with regard to each other, the stack, and house in a very picturesque manner. Mr. R. B. Browning's portrait of his father, destined for Balliol College, Oxford, of which the poet is an Honorary Fellow, is now complete. It is a three-quarters-length, life-size figure facing to our right, the figure nearly in profile, and seated in a large chair. The face is turned in three-quarters view towards the spectator, and slightly raised, with that quick movement which is characteristic of the sifter.

A GREAT step was taken on Monday last to advance the scheme for establishing a British School at Athens, when the committee was formally authorized by the subscribers to begin building upon the site granted by the Greek Government. It can now no longer be said that the promoters are not in earnest. There is a certain audacity in their confidence that, given a house and a library, the endowment will surely be forthcoming, which deserves both admiration and encouragement. Discretion is not always the better part of valour in such matters, and there is much force in the argument put forward by several speakers at Albemarle Street, that a "going concern" is far more likely to receive general support than one which is still more or less in the air. We may add that what is now actually wanted is a further capital sum of about 15,000*l.* or an income of 600*l.* a year. Subscriptions are received by the treasurer, Mr. Walter Leaf, Old Change, E.C.

MR. DEFFETT FRANCIS writes to complain that in this 'Year's Art' all but three of his numerous gifts to the collection of prints in the British Museum have been described as purchases made by the Museum at the Fountaine and other sales. In the "Directory of Artists" given in the volume Mr. Francis is described as "Frances Deffett." Mr. Francis further complains that, in spite of his promise to the contrary, Mr. Huish has ignored the existence of the Fine-Art Department of the Swansea Public Library.

WE owe to the courtesy of Mr. Lambton Young, of the Royal Humane Society, the permission to publish the following letter, which refers to part of the history of two famous works, and gives the origin of the name of one of Sir Edwin's best-known pictures, which was at the Academy in 1838 and 1874, and at Leeds in 1868. 'Saved' was at the Academy in 1856 and 1874, and the print, dedicated to the Humane Society, was published in 1859:—

"DEAR SIR,—Some three or four years ago I was written to by somebody belonging to the Royal Humane Society asking almost the same question just received. My answer was sending the then writer two engravings, No. 1, 'Distinguished Member of the Humane Society,' No. 2, 'Saved,' a Newfoundland dog who had 'saved' a child from drowning. These two impressions, as I understood, were framed and placed in the Committee Room. In reply to your note I beg to say 'the distinguished member' belonged to Newman Smith, of Croydon Lodge, Croydon. The dog's name was Paul Pry. I wrote in a hurry on the back of the canvas as a title—when it was going from my studio to the R.A. Exhibition—the title it now goes by. Mrs. (?) Newman Smith has the picture, and I believe it is left to the National Gallery. I can only in conclusion add that Mr. Newman Smith was rather disappointed when his dog appeared in character rather than 'the property of Newman Smith, Esq., of Croydon Lodge'!—Yours truly, E. LANDSEER."

AN American journal devoted to the study of Oriental, classical, early Christian, mediæval, and American archaeology is now being started, and has been recognized by the Archaeological Institute of America as its official organ. Prof. C. E. Norton, of Harvard College (President of the Archaeological Institute), is to be "advisory editor"; Dr. A. L. Frothingham, of Johns Hopkins University, will be "managing editor"; while the five special editors will be Dr. A. Emerson (Johns Hopkins University), Mr. T. W. Ludlow (New York), Prof. Allan Marquand (Princeton College), Mr. A. R. Marsh (Harvard College), and Mr. C. C. Perkins (Boston).

THE 'Dead Christ,' by Ribera, No. 235 in the National Gallery, which was in a very dirty condition, has been cleaned with considerable advantage, and replaced. The supposed portrait of Mary Wollstonecraft (Mrs. Godwin), by Opie, has been hung in Room III.

At a general meeting of members of the Royal Cambrian Academy of Arts, Mr. H. C. Whaithe was elected their first President.

'A GUIDE TO TONG CHURCH, SHROPSHIRE,' with photographs, drawings, and plans, by George Griffiths (Oswestry, Woodall & Co.), will be useful to those who study the early history of that place and the fortunes of the families of Montgomery, Belmeis, Pembridge or Penebrugge, Pierpoint, and Bridgeman, who successively owned the castle. The effigies and inscriptions are of interest, particularly those of Thos. Stanley, second son of the Earl of Derby, and of Sir Henry Vernon, governor and treasurer of Arthur, Prince of Wales.

It is reported that the Duc d'Aumale has bought in London an important work by Memline, and removed it to Chantilly.

THE death of M. Jean Idrac, the distinguished sculptor of 'L'Amour Piqué,' 'Mercure inventant le Caducée,' 'Salammbô,' and 'Étienne Marcel,' is recorded as having occurred at the early age of thirty-five. He was one of the ablest pupils of M. Falguère, and took the Prix de Rome in 1873, and gained a Third-Class medal in 1877 for 'L'Amour Piqué'; in 1879 a Second-Class medal fell to him for 'Mercure.' 'Étienne Marcel,' a commission from the City of Paris, is not finished. Our reviews of the Salons have shown our admiration of the genius and skill of this noteworthy artist. A year before his death he married the daughter of M. Ballu, architect of the Hôtel de Ville, and sister of M. Roger Ballu, a distinguished art critic.

M. ALBERT GOUPIL, whose recent death we have already mentioned, has bequeathed to the Louvre his beautiful bust of St. John the Baptist by Donatello, and to another public collection two Persian carpets of the greatest value and beauty, examples renowned in the history of the fabric.

THE Hungarian sculptor Adolphe Huszar is dead. So are the distinguished Belgian glass-painter M. Henri Dobelaere; Prince Paul Demidoff, nephew of the late Prince Anatole Demidoff; and Theobald Frhr. v. Oër, the Dresden historical painter.

An exhibition of the works of Eugène Delacroix is in course of formation at the École des Beaux-Arts, Paris, under the auspices of MM. Meissonier, Baudry, Bonnat, Gérôme, and others. It is to be open from the 1st of March to the 30th of April next.

THE French journals announce the purchase by the Louvre for 100,000 francs of three pictures by F. Hals from the Hospital at Haarlem. These works are now in Paris, and contain portraits of the Beereesteyns, man and wife, the founders of the hospital, and others. When repaired these distinguished examples will be placed in the gallery.

On the 23rd inst. and following days, at 10 o'clock, Herren Amaler & Ruthardt, of

Berlin (Behren Strasse), will sell large and important collections of engravings of all sorts, in the *manière criblée*, etching, line, on iron, copper, and wood, the most important portions of which were formed by a well-known collector of Hamburg. One section consists of a valuable series of examples of the art of the old German masters of the fifteenth and sixteenth centuries, such as Aldegrever, Altdorfer, Beham, Bruyn, Bry, the "Meister A.," the "Meister E. S.," Schoengauer, V. Solis, and others, and the Italians P. da Cesena, Raimondi, Vavassari, and the like. Another section is rich in Albert Dürers of all kinds. A third section includes many of Van Dyck's works, and prints in various modes of engraving referring to him by all the artists who formed themselves in his school. The choicest examples of these collections are to be seen for a few days at M. Thibaudeau's, Green Street, Leicester Square.

THE death is announced of Count A. S. Ouvarov, the founder of the Russian Imperial Society for Archaeology. He distinguished himself by his excavations on the site of the ancient Olbia.

VERE FOSTER'S 'Painting for Beginners: First and Second Stages,' with facsimiles of drawings by J. Callow (Blackie & Son), contains practical directions of a simple sort for setting about painting. The examples may be useful in directing the student to what is, after all, an essential matter in draughtsmanship, i.e., the rule of selecting the salient and expressive points of a subject, and keeping their less important surroundings in due subordination. The recommendation to use monochrome studies in sepia is good. To work in stages of draughtsmanship is, of course, for beginners the right way. The second stage teaching refers to the use of seven colours, and for amateurs who do not care for better things is sufficient. For those who care for better things it is not needful to utter warnings in case the extreme facility of the conventionalizing method should mislead the observer and spoil the draughtsman.

MUSIC

THE WEEK.

ALBERT HALL CHORAL SOCIETY.—'The Rose of Sharon.'

So valuable an addition to the number of English oratorios as Mr. Mackenzie's 'Rose of Sharon' was not likely to be long overlooked by the Albert Hall Choral Society. For the best of all reasons the work was not included in the announcements for the present season, but its great success at the Norwich Festival, followed by equally favourable results at the performances at St. James's Hall and the Crystal Palace, doubtless induced the Kensington society to arrange for its performance as quickly as possible, and it was given last Wednesday evening before a large audience. Judging by the applause that prevailed at every available opportunity, from the impressive prologue to the final chorus, the performance gave general satisfaction, though it cannot be said that the work was heard under the best possible conditions. To begin with, the singing of the choir was less noteworthy for even excellence than usual. Some numbers were splendidly given, notably the massive chorus, "Make a joyful noise," and the whole of the processional choruses. The *nuances* were also observed to a remarkable degree, considering the largeness of the force employed. But, on the other hand, some of the entries were missed altogether, and the organ had to be employed from time to time to restore

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precision in the ranks. Nor was the orchestra by any means faultless. The corno inglese part in the first tenor air was completely spoiled, and, speaking generally, the accompaniments were roughly interpreted and proved far less effective than they had been elsewhere. Mr. Barnby did not appear to conduct with his customary vigour, and several portions of the oratorio were taken too slowly. Of the soloists, Miss Hilda Wilson and Mr. Watkin Mills gave the greatest satisfaction. The rendering by the former of the prologue and the air, "Lo, the king," were splendid examples of pure oratorio singing; and Mr. Mills, in the part of Solomon, fully confirmed the favourable impression he had made on former occasions here. Miss Griswold was by no means successful in the leading part. She was far from note-perfect, and her method was ill suited to this class of music. Mr. Barton McGuckin sang the tenor music with a fair amount of effect. It may be mentioned that 'The Rose of Sharon' will be performed at the Bow and Bromley Institute under Mr. McNaught on March 6th, with Mrs. Hutchinson, Miss Hilda Wilson, Mr. E. Lloyd, and Mr. Watkin Mills as the principal vocalists.

NEW SHEET MUSIC.

THOSE whose tastes or vocal means do not rise above simple ballads will be pleased with *A Lullaby*, by W. Monk Gould, and *A Little Bird told Me*, by C. Tirbutt (Ashdown). *Granny*, by F. G. Webb (Novello, Ewer & Co.), is a favourable example of a tune of song much in vogue at present, in which tuneful music illustrates words of studied simplicity, and didactic rather than amatory. Vocalists who require sea songs may be satisfied with *The Iron Age*, by G. Garoffsky (Alfred Hays), and *Down Channel*, by Claude Ridley (London Music Publishing Company). From a parcel of ballads published by Wood & Co. we can only select as worthy of favourable mention *Queen Mab's Flower Song*, by W. C. Levey, and *Sunrise and Sunset*, by Alfred Redhead.

A few pieces of organ music have been received. *Allegro Moderato in A and Adagio Cantabile in D*, by E. J. Hopkins (Stanley Lucas), are well worthy the attention of organists. The first is a somewhat elaborate, but musically and effective piece, and the second is in Dr. Hopkins's most melodious and attractive style—modern, but not flippant or secular. A so-called *Fantasia in F*, by Dr. Spark (Novello, Ewer & Co.), is practically a sonata in three movements. It contains some pleasing ideas, but the development is poor. Part 64 of the *Organist's Quarterly Journal* (same publishers) contains six pieces, not one of which rises above mediocrity.

Musical Gossip.

It was but a half-hearted recognition of Schubert's genius to devote only the first part of the Popular Concert to his works on the anniversary of his birthday, last Saturday. An entire Schubert programme on such an occasion would have been welcome, especially as it might have comprised one or more novelties. However, the selected chamber works, the magnificent Quintet in C, Op. 163, which was rendered to perfection under the leadership of Madame Néruda. Mr. Max Pauer gave an excellent interpretation of the Impromptu in F minor, Op. 142, No. 1 (not No. 4, which was described in the programme); but he was less successful in No. 2, Op. 90, which he took at an unjustifiably rapid

pace. The second part included Tartini's Violin Sonata in A minor, and Beethoven's Trio in G, Op. 1, No. 2. Mr. Lloyd was the vocalist.

Two of the finest works produced since Beethoven were performed on Monday evening, namely, Brahms's Second Sextet in G, Op. 36, and Schumann's Trio in D minor, Op. 63. The former may not be so calculated to win general popularity as the earlier Sextet in A flat, but it is a far riper work, and its beauties only reveal themselves gradually. This is especially the case with the third and fourth movements. The work was splendidly played and received in the warmest manner. Schumann's Trio is now as generally known and admired as its merits deserve. Miss Agnes Zimmermann introduced for the first time a *Fantasia and Fugue in D* by J. S. Bach, which suited her style admirably. The vocalist was Mr. Thorndike, who gave an extremely artistic rendering of Handel's "Tyrannic Love" from 'Susanna.' Herr Joachim will make his first appearance next Saturday afternoon.

THE Albert Hall Amateur Orchestral Society gave its first concert this season last Saturday evening. The most important item in the programme was Kalliwoda's Symphony in F, No. 1, which was correctly, though tamely, played. The society can perform a useful mission by reviving neglected works of this kind, and thus keep alive the memory of talented composers who may not deserve the highest rank, though they ought not to be permitted to pass into oblivion. The programme likewise included the ballet music from Gounod's 'Polyeucte,' operatic overtures, and a march composed in honour of Prince Albert Victor, by Mr. W. G. Cousins. Mr. George Mount conducted.

A REPRINT, with amplifications, of the article on musical history, by Sir G. Macfarren, in the current edition of the 'Encyclopædia Britannica,' is in the press. It aims not at completeness, but attempts to sketch in broad outline the history of music in Europe during the last twenty-five centuries. A knowledge of the technical terms special to music is assumed in the reader. It is supposed that whoever may have enough interest in the subject to prompt him to look into the volume, must have enough knowledge of its alphabet to render explanation unnecessary of the words in general use. Messrs. A. & C. Black are the publishers.

THE eighth of the present series of Mr. John Boosey's Ballad Concerts was given at St. James's Hall on Wednesday evening.

A SERIES of four performances of classical music on the model of the Popular Concerts is announced to be given at the Hampstead Vestry Hall on Thursdays, February 12th and 26th, and March 12th and 26th. Mr. Algernon Ashton will be the pianist and musical director, and the other artists will be Messrs. H. Holmes, Gibson, and Albert. A very attractive selection of works is promised, and we hope the experiment will meet with the success it deserves.

A MONOGRAPH by Mr. Lennox Browne, entitled 'The Voice as affected by Alcohol and Tobacco,' is in the press, and will be shortly issued by Messrs. Sampson Low & Co. The same firm will also publish 'The Child's Voice in Relation to its later Development,' by Messrs. Emil Behnke and Lennox Browne, joint authors of 'Voice, Song, and Speech.'

SCHUMANN's music to the second part of Goethe's 'Faust' and the *finale* from the first act of 'Parsifal,' formed the programme of Mr. Charles Halle's concert at the Free Trade Hall, Manchester, on Thursday evening.

MESSRS. BREITKOPF & HARTEL have just issued the first volume of their new and com-

plete edition of the works of Franz Schubert. It contains the first four of the composer's symphonies, none of which has been previously published.

MESSRS. LISZT and SAINT-SAËNS have been elected Associates of the musical section of the Académie Royale of Belgium.

THE adherents of Wagner in Paris are about to publish a new journal, entitled *Revue Wagnérienne*, which is, of course, to be devoted to the propagandism of the doctrines of the composer of 'Tristan.' The first number is to appear to-morrow.

THE festival of the Allgemeines Deutsches Musikverein will be held this year in Carlsruhe. Among the more important works to be performed are Berlioz's 'Requiem' and Liszt's 'Dante' Symphony.

THE Lower-Rhenish Musical Festival, which will be held in Aix-la-Chapelle at Whitsuntide, under the direction of Herr Reinecke, will be mainly devoted to performances of the works of Bach and Handel, in commemoration of the bi-centenary of those composers. Of modern works, Liszt's 'Prometheus' and the *finale* to the third act of 'Die Meistersinger' are to be given.

AMERROISE THOMAS's opera 'Françoise de Rimini' is being played with great success at Ghent.

HERR BERNHARD LANDGRAF, one of the most distinguished clarinet players in Germany, who until recently was a member of the orchestra at Leipzig, died in that town on the 25th ult., at the age of sixty-nine.

DRAMA

WE cannot congratulate Mr. Molloy upon his latest production, *The Life and Adventures of Peg Woffington, with Pictures of the Period in which she Lived* (Hurst & Blackett). 'Court Life below Stairs,' in spite of a foolish title and an undesirable subject, was not, as we cheerfully admitted, without certain narrative and pictorial qualities which would have been worthy of a better theme. These qualities, we are also willing to concede, are not entirely absent from 'Peg Woffington.' But the book is, artistically, a mistake. If every one were to write eighteenth century biography after the fashion of Mr. Molloy, we should have a multitude of studies of single figures with the same background to each. There is really very little to tell about Peg Woffington, and that little can be very well confined in the three-and-twenty careful pages which the late Mr. Dutton Cook allotted to her in his 'Hours with the Players.' Mr. Molloy, nevertheless, has given her two volumes of orthodox proportions. It is true that with a good many of his chapters she has very little to do; indeed, there are three in succession, out of a total of eight, in volume ii., in which she is scarcely even mentioned. But her place is filled with a hackneyed farrago from well-known sources—gossip about the Miss Gunnings and Miss Bellamy, General Braddock and Mrs. Upton, Samuel Boyse and Savage, Johnson and Goldsmith, with most of whom Peg Woffington is as much concerned as Tenterden Steeple with the Goodwin Sands. Mr. Molloy actually manages to occupy twenty pages with an account of the early years of Goldsmith, whose relations to his heroine, by his own showing, must have been of the slenderest. It was in May, 1757, that she retired from the stage; and it was in April of the same year that Goldsmith, then an usher at a Peckham school, straggled into literature as the humble hack of Griffiths the bookseller; and it was not until two years afterwards that he published, anonymously, his first work of any importance, the 'Enquiry into the Present State of Polite Learning.' Another of Mr.

Molloy's expedients to pad out his chronicle is to paraphrase the dialogue of a play. In some twenty pages he thus manipulates the 'Careless Husband'; but all he has to tell us about Mrs. Woffington's part in it (that famous one of Lady Betty Modish) is ten lines of sign-post criticism, to the effect that it was a "perfect and beautiful study," affording not "only a sensuous, but an intellectual delight." It is needless to examine Mr. Molloy's book at greater length. If he had patiently reprinted all he could find about Peg Woffington in a neat monograph, illustrated with one or two of the less-known portraits of her that exist, he would have made not a biography, which is impossible, but an agreeable and useful supplement to Charles Reade's incomparable tale. What he has done may best be illustrated by a modern parallel. If some one were to select a contemporary actress, of whose private life (very properly) little is known, and of whose acting the records (if one can suppose such a thing nowadays) were unusually scanty, and to eke out her history with accounts of Mr. Froude and Mr. Carlyle, Mr. Coventry Patmore and Mr. Henry S. Leigh, Mrs. Weldon, Sir Frederic Leighton, the Claimant, Mr. Tracy Turnerelli, Mrs. Langtry, Mr. Oscar Wilde, Mr. William Holland, and a host of great and small with whom in all probability she seldom, if ever, came into contact, he would do very much what Mr. Molloy has attempted to do in his so-called 'Life and Adventures of Peg Woffington.' We should read it, as people will probably read Mr. Molloy, but it would not be, as his book is not, artistic or legitimate biography.

Dramatic Gossip.

DURING a temporary absence of Miss Mary Anderson from the stage in Passion Week the Lyceum Theatre will be occupied by Madame Modjeska.

'HAMLET' was played at the Princess's for the one hundredth time on Thursday last. It will, when the run is over, be replaced by an unacted drama of the late Lord Lytton.

At a morning performance at the Olympic on Tuesday next 'The White Pilgrim' of Messrs. Herman C. Merivale and G. A'Beckett will be revived.

ON Tuesday next 'The School for Scandal' will be substituted at the Prince's Theatre for 'Princess George.' Mrs. Langtry will be Lady Teazle; Mr. Farren, Sir Peter; Mr. Coghlan, Charles Surface; Mr. Lin Rayne, Sir Benjamin Backbite; and Mr. Beerbohm Tree, Joseph Surface.

'THE OPAL RING,' produced last week at a morning performance at the Court, has been included in the regular bill at that theatre.

MR. PINERO's farcical comedy 'The Rocket' was revived at the Gaiety on Saturday last in place of the 'In Chancery' of the same author. Mr. Terry resumed his original character of the Chevalier Walkinshaw.

MADMOISELLE JANE MAY reappeared at the Royalty on Monday in 'Divoçons.'

MR. JOHN CURTIS COWPER, a well-known actor, died at Barnes on Friday in last week. His first appearance in London was at the Adelphi, December 17th, 1862, as Duke Aranza, in 'The Honeymoon.' A competent actor in secondary characters, he was occasionally persuaded to play leading rôles. He is said to have been a native of Manchester.

TO CORRESPONDENTS.—C. A. G.—W. & M.—W. F. D.—J. R.—received.

R. M.—We cannot undertake to answer your questions. No notice can be taken of anonymous communications.

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